

STOLL THEATRES CORPORATION LIMITED.

DIRECTORS:

PRINCE LITTLER, C.B.E. (CHAIRMAN & MANAGING DIRECTOR)
LORD RENWICK, K.B.E.
J. M. BARHAM.
E. S. BIRK.
TOBY ROWLAND.
L. BENJAMIN.
JACK GILL.

SECRETARY:

W. J. DUKES, A.C.I.S.

CRANBOURN MANSIONS,
CRANBOURN STREET,
LONDON, W.C.2.

TELEPHONE: 01-437 2274

16th January, 1973

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

Dear Maurice,

Thank you for your letter. By all means use my name and if they get in touch with me, I will be as helpful as I can. I hope things go well with you and that your project is a great success. Keep me in touch.

All best wishes for this New Year,
Kindest regards,
Yours sincerely,


Toby Rowland

16.1.1973

Dear Sirs,

I would be grateful if you would alter our downstairs fixed telephone to two points and a portable handset, as we have already discussed over the telephone.

I enclose an authorisation to act on behalf of the G.B.Fischer General Trust in these matters.

Yours sincerely,

Maurice Rowdon

LEON GLUCKMAN (LONDON) LIMITED

LYRIC THEATRE OFFICES 5 ARCHER STREET LONDON W1V 7HE

TEL: 01-437 5735

15th January, 1973

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

Dear Maurice,

Thank you for your letter about your application to the Provincial Theatre Council. Certainly use my name. I hope it will help you.

Naturally, I cannot speak for Toby Rowland to whom I suggest you write personally.

I wish you every possible good luck with the presentation of the play.

As always,

Yours sincerely,

A handwritten signature in cursive script, appearing to read 'Leon', written in dark ink.

Leon Gluckman

Bolt & Watson LTD AUTHORS' AGENTS

8 Storey's Gate, London, SW1

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

Directors: David Bolt Sheila Watson

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

15th January, 1973

Dear *Maurice,*

I am enclosing our cheque for £450.00 made up as follows. Please let me know immediately if it does not agree with your records.

Received from:
WEIDENFELD & NICOLSON LTD.
Part advance on delivery
as agreed re:

LORENZO THE MAGNIFICENT	500.00
Less Commission 10%	<u>50.00</u>

£450.00

Yours,

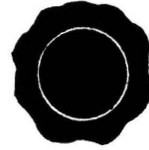
David

REGISTERED NUMBER 1002046 LONDON
REGISTERED OFFICE 9 HARLEY STREET LONDON W1

DLB/BSH: encl. cheque

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

WITH COMPLIMENTS



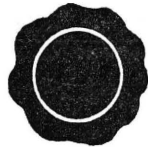
THE SPOTLIGHT

42/43, Cranbourn Street,
London, WC2H 7AP
telephone 01-437 7631
telegrams RODMIL, LONDON, W.C.2

CP/2.72/5,000

THE SPOTLIGHT

CASTING DIRECTORY FOR
STAGE, SCREEN, TELEVISION and RADIO



ANCASTER HOUSE, 43 CRANBOURN ST.
LONDON, WC2H 7AP

01-437 7631

TELEGRAMS AND CABLES: "RODMIL LONDON W.C.2"

RECEIPT

Date 15.11.73

Portslade Prods Ltd

TO ADVERTISING

Aut 72 Directory 4

Spr 73 PC2 Directory 2

TO BLOCKS

RECEIVED

WITH THANKS

P.P.
THE SPOTLIGHT

TOTAL

6 —

010206

12.1.1973

Dear Leon,

I have to apply to the Provincial Theatre Council as a manager before depositing a sum of money with them for our show coming to the Arts. They need 'two names known in the Theatrical profession' to whom reference can be made, and I have named you (and Toby Rowland). Is this all right?

Our company account is at Barclays, 137 Brompton Road, S.W.3, if this is relevant.

Hoping all is well with you,

Yours ever,

Maurice Rowdon

12.1.1973

Dear Leon,

I have to apply to the Provincial Theatre Council as a manager before depositing a sum of money with them for our show coming to the Arts. They need two names 'known in the Theatrical profession' to whom reference can be made, and I have named you and Toby Rowland. Is this all right?

Our company account is at Barclays, 137 Brompton Road, S.W3, if this is relevant.

Yours ever,

Maurice Rowdon

12.1.1973

Manager's Application for Registration

Dear Toby,

We have a show coming in February at the Arts and I have to register with the Provincial Theatre Council. I have used your name and Leon's as 'two persons known in the Theatrical profession to whom reference can be made'. I do hope this is all right.

Our company account is at Barclays, 137 Brompton Road, S.W.3 if this is relevant.

I hope you are flourishing!

Yours ever,

Maurice Rowdon

12.1.1973

"MAHLER"

Dear Mr Dalzell,

I have pleasure in enclosing a contract
for Edith Macarthur's signature.

Yours sincerely,

Maurice Rowdon

12.1.1973

"MAHLER"

Dear John,

I enclose the Manager's Application for Registration, and also a cheque for fifty pounds in consideration of the payment due to you for the first two weeks of January at £25 p.w.

Yours ever,

Maurice Rowdon

12.1.1973

Registration as Theatrical Employers

Dear Sir,

I wonder if you would kindly insert an advertisement as follows in the next two editions of the STAGE:

'THEATRICAL EMPLOYERS REGISTRATION ACTS, 1925
and 1928

Notice is hereby given that Maurice Stanbury Rowdon and Nicholas John Kimber residing at 5 Tamworth Street, London, S.W.6 and at 5 Thurloe Street, London, S.W.7 respectively, and carrying on business under the name of Portslade Productions Ltd intend to apply to the Council of the London Borough of Hammersmith for registration under the above-named Acts.'

I enclose a cheque for six pounds.

Yours sincerely,

Maurice Rowdon

12.I.1973

Theatrical Employers Registration

Dear Sirs,

I wonder if it would be possible for you
to insert the enclosed formula

10.1.1973

"MAHLER"

Dear Miss Dobson,

Further to our telephone conversations I would like to take a page in your programme for the LSO concert (Mahler 9th) at the Royal Festival Hall on February 6th. I shall send the block to your printers as soon as possible.

Yours sincerely,

Maurice Rowdon

Miss Anne Dobson
London Symphony Orchestra Ltd
1 Montague Street
London
WC1B 5BT

10.1.1973

Dear Sirs,

I would be grateful to receive the current
Spotlights of actors and actresses.

Would you please send me the new actress
Spotlight in April when it appears, thus making
three in all, for which I enclose a cheque for
£6.

We would also like to make this a perman-
ent order.

Yours sincerely,

Maurice Rowdon

10.1.1973

Dear Sirs,

I would be grateful to receive the current
SPOTLIGHT of actresses

10.1.1973

Dear Mr Wright,

Further to our telephone conversation yesterday, this is to confirm that we would like to take out a page to advertise a production in the programme for the Royal Philharmonic concert on February 13th. I shall furnish the block for this by the 1st February.

Yours sincerely,

Maurice Rowdon

Mr David Wright
Bernard Battley Printers
37 Old Town
Clapham
London
S.W.4.

10.1.1973

"MAHLER"

Dear Gert,

Just a word after our phone conversation today.

We are opening with the above play at the Arts Theatre, Leicester Square, on February 14, with Vladek Sheybal playing Gustav Mahler and Edith Macarthur playing Alma. The director is Peter Watson, and the set will be designed by Kit Surrey. A special musical décor is being composed by Peter Paul Koprowski.

Rehearsals will start next week, around January 15.

Yours ever,

Maurice Rowdon

10.1.1972

"MAHLER"

Dear Gert,

Just a word after our phone conversation today, in case you have any ideas for this. We are opening at the Arts Theatre, Leicester Square, on Wednesday February 14, with Vladek Sheybal playing Gustav Mahler and Edith Macarthur playing Alma. Director is Peter Watson, the set is being designed by Kit Surrey. A special musical décor is being composed by Peter Paul Koprowski. Rehearsals will start next week, January 15th.

Yours ever.

ODANTI SCRIPT SERVICES

41 - 45 Beak Street,
London, W.1.

Tel: 01 437 5737

INVOICE NO: 2498

DATE: 3-1-1973.

Portside Productions Ltd,
5, Tamworth Road,
Linda S.W.6.

To: Typing and Printing:

Name of Play/ Film:

Heller

No. of copies: 20

No. of pages 4to/ fscap. @

£. p.

60 pages @ 35p.

21-00

To: Binding @ 13p per copy:

2-60

£23-60

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

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

7.I.1973

Dear Mrs Smith,

I believe you require a testimonial of Mr Colin Muscutt's character.

I have known Mr Muscutt and his family for some years and have always found him a most reliable and trustworthy person.

Yours sincerely,

Maurice Rowdon

7.1.1973

Dear Mrs Smith,

I believe you require a testimonial of Mr Colin Muscutt's character. I have known Mr Muscutt for some years, Mr Muscutt and his family for some years and have always found a most reliable and trustworthy person.

Yours sincerely,

Maurice Rowdon

5.I.1973

MAHLER

Dear Mr Blodget,

After my telephone conversation today, I have pleasure in enclosing the above script for your attention and, I hope, that of Lee Remick when she returns.

We are opening at the Arts theatre on Wednesday February 14 for a run of three weeks, and an option for a further month. Rehearsals will begin around January 20. Vladek Sheybal will be playing Gustav Mahler. The director is Peter Watson. A special musical décor is being composed by Peter Paul Koprowski.

Yours sincerely,

Maurice Rowdon

4.1.1973

MAHLER

Dear Dorothy,

I just called you today to say we are opening MAHLER at the Arts on February 14th. Funny you should dislike the end---the director and I changed it when when we went through the script, and Alma ends the play with a long speech. Everyone is getting very excited, and I hope you come along and see us.

Last night at a performance of Mahler's 6th symphony Vldek bullied me remorselessly into asking you YET AGAIN if you still do not want to play ALMA. So in great embarrassment I am putting it to you, as from a number of choices we have still not clinched the girl.

My show by the way may be the last straight thing at the Arts, and I hope to make something of a to-do about this scandalous decess of great theatres. MAM have bought it as you probably know and will most likely have it empty for two years before they tear it down.

With warmest good wishes,

Maurice Rowdon

2.1.1972

MAHLER

Dear Miss Macarthur,

I have just spoken to your agent who advises me to send you the enclosed script direct.

This is a two-hander which will be opening at the Arts theatre in London on February 14 for a run of at least two weeks. Vladek Sheybal will be playing GUSTAV, and we would like to ask you to consider playing ALMA. Peter Watson, whom I believe you know, is directing, and is very keen to have you.

Rehearsals will begin in London on January 22nd or perhaps a week or so earlier. We are aiming at a transfer.

Naturally we would like to know how you feel about this as soon as possible.

Yours sincerely,

Maurice Rowdon

ODANTI SCRIPT SERVICES

41 - 45 Beak Street,
London, W.1.

Tel: 01 437 5737

INVOICE NO: 2483

DATE: 13-12-72

Maurice Rowden
5 Tanworth Street
S.W-6

To: Typing and Printing:

Name of Play/ Film:

"Tech Tech"

No. of copies:

12

No. of pages 4to/ fscap. @

£. p.

26 pages @ 31p

8-06

To: Binding @ 13p per copy:

1-56

£9-62

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

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

Theater Impresariaat

INTERNATIONAAL LTD.

DIR. JAN DE BLIECK

Telegrams: Impretheater

DEN HAAG, June 29th 1972
68 Oostduinlaan
Tel. (070) 24 24 83

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

E N G E L A N D

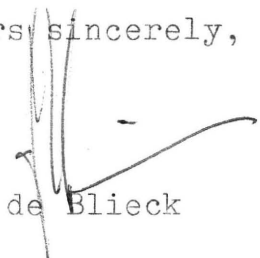
Dear Mr. Rowdon,

"A Song of the Earth"

Thank you for your letter of June 27th.

Your idea sounds interesting, particularly for Germany, but I should have to see the show first before giving any opinion as to the possibility of a continental tour. Please let me know when and where the production can be seen.

Yours sincerely,


Jan de Blieck

31.12.1972

MAHLER

Dear Mr de Blieck,

Referring to your letter of June 29th last on the subject of the above production (formerly called A SONG OF THE EARTH), this will be having its world première at the Arts Theatre, Leicester Square, on Wednesday February 14 next year .

Curtainrise will be at seven o'clock on the first night. Subsequent performances will go up at eight o'clock. The initial run will be for three weeks.

I do hope you will be able to come and see it.

Yours sincerely,

Maurice Rowdon

Portslade Productions Ltd.

Directors :
MAURICE ROWDON
NICHOLAS KIMBER

5 Tamworth Street, London, S.W.6
01-385 4003

24.12.1972

MAHLER

Dear Gert,

We arranged that I should write to you as soon as I knew my dates for this show. MAHLER will be opening at the Arts theatre Leicester Square on February 14 next year. We shall be having a preview the previous evening. Vladek Sheybal will be playing GUSTAV MAHLER and either Fenella Fielding or Dilys Hamlett ALMA. Peter Watson is the director. The musical décor (in which all natural sounds are rendered musically and MAHLER is heard thinking towards his themes) is being composed by a young Polish composer called Peter Paul Koprowski who is teaching at the moment at Toronto university in Canada.

As you probably know, some very remarkable things have happened on the Arts theatre stage in the past. One can feel the ghosts as one walks across the stage.

Please let me know what kind of link-up you think would be possible, if any.

Best wishes for the New Year for you and all yours, also from Annette,

Yours ever,

Maurice Rowdon

24.12.1972

MAHLER

Dear Gert,

We arranged that I should write to you as soon as I knew my dates for this show. MAHLER will be opening at the Arts theatre Leicester Square on February 14 next year. We shall be having a preview the previous evening. Vladek Sheybal will be playing GUSTAV MAHLER and either Fenella Fielding or Dilys Hamlett ALMA. Peter Watson is the director. The musical décor (in which all natural sounds are rendered musically and MAHLER is heard thinking towards his themes) is being composed by a young Polish composer called Peter Paul Koprowski who is teaching at the moment at Toronto university in Canada.

As you probably know, some very remarkable things have happened on the Arts theatre stage in the past. One can feel the ghosts as one walks across the stage.

Please let me know what kind of link-up you think would be possible, if any.

Best wishes for the New Year for you and all yours, also from Annette,

Yours ever,

Maurice Rowdon

24.12.1972

MAHLER

Dear,

The first of the two letters I received from you on the 12th and 13th of December were very interesting and I am glad to hear that you are still interested in the subject. I am sorry that I cannot give you a more definite answer at the moment but I will try to do so as soon as possible.

I have been thinking about your letter and I am sure that you will understand my position. I am sorry that I cannot give you a more definite answer at the moment but I will try to do so as soon as possible.

I am sure that you will understand my position. I am sorry that I cannot give you a more definite answer at the moment but I will try to do so as soon as possible.

I am sure that you will understand my position. I am sorry that I cannot give you a more definite answer at the moment but I will try to do so as soon as possible.

I am sure that you will understand my position. I am sorry that I cannot give you a more definite answer at the moment but I will try to do so as soon as possible.

22.12.1972

Dear Stuart Burge,

I enclose a script called CHRISTOPHE.

Would you consider directing this for us? I am thinking of a date next year, perhaps in the autumn. If you found the script to your taste we could bring a company to Nottingham perhaps on a guarantee basis, or else start it off in London.

You will see that the play calls for a mainly dark cast but I visualise white actors with pigmentation symbolised in some way.

Yours sincerely,

Maurice Rowdon

Stuart Burge Esq.,
Nottingham Playhouse,
Nottingham.

latter paid for the former.
The Rome we see today was the work of the Renaissance
popes---

I have seen this change happening in
the most spectacular way, so much so
the former southern climate has turned
into a distinctly northern one. ^{kind of} ~~he~~ ~~has~~
^{often by} ~~experience, he has~~ ~~been~~ ~~previously~~ ~~described~~ ~~to~~
~~us by Greeks, Egyptians, Israelites -~~
~~they~~ ~~the~~ ~~change~~ ~~over~~ ~~the~~ ~~decades~~. ~~One~~
~~tourist~~ ~~find~~ ~~it~~ ~~cold~~ ~~&~~ ~~rainy~~ ~~in~~ ~~Massachusetts~~.
~~He~~ ~~finds~~ ~~the~~ ~~weather~~ ~~is~~ ~~dry~~ ~~&~~ ~~sun~~
~~unusually~~. ~~Of~~ ~~course~~ ~~it~~ ~~has~~ ~~been~~ ~~so~~
equivalent ~~Had~~ ~~any~~ ~~other~~. ~~He~~ ~~finds~~
a ~~distance~~ ~~between~~ ~~the~~ ~~'~~ ~~Sahara~~ ~~over~~ ~~'~~ ~~&~~
the ~~'~~ ~~cold~~ ~~Atlantic~~ ~~'~~ ~~has~~ ~~gone~~. ~~The~~
~~fact~~ ~~that~~ ~~the~~ ~~change~~ ~~provoked~~ ~~seems~~ ~~to~~

Mr
De Nicola Faith,

Shirley Keena suggested I
write to you on the idea of going
to a article or festival. There
have been the ~~Journal~~ work,

~~frustrating~~ ~~series~~ ~~of~~ ~~global~~ ~~disturbances~~ ~~in~~ ~~the~~ ~~atmosphere~~ ~~and~~ ~~ozone~~ ~~layer~~ ~~etc.~~
which we all know, and ^{we call these} ~~the~~ ~~changes~~ ~~in~~ ~~the~~ ~~atmosphere~~ ~~and~~ ~~ozone~~ ~~layer~~ ~~etc.~~

~~to~~ ~~talk~~ ~~about~~ ~~the~~ ~~work~~ ~~done~~ ~~in~~ ~~the~~ ~~atmosphere~~ ~~and~~ ~~ozone~~ ~~layer~~ ~~etc.~~
to talk about the work done in the atmosphere and ozone layer etc.

the work. I think,
how I have spent all $\frac{1}{2}$ my life,

~~latter paid for the former.
The Rome we see today was the work of the Renaissance
popes---~~

I think this wd be quite int. I
had thought of an article based on the Ital
experience - interesting people in the 17th c,
partic the French, but I think a good
feature covering the world, and a ~~part~~
edit; might be fascinating.

~~could~~
I don't know by who is
this - he did it by reading.

Tom

have been in the opposite direction - more sun
 & less rain. However this is, by experience is of
 very spectacular change - they will make
~~the young of oil & wine increasingly available~~
 the old agriculture infeasible. This began in
 1963. The Italian market collapsed. ~~The~~
~~the time, it's~~ for some years after the
 I kept a diary ~~to~~ of the weather
 etc. and predicted - always right except
 in the case of a Apollo shot - the
 collapse of the weather etc. with the
 Italian storm & torrential downpour. The
 Florence flooding (in Milan + the Hoody
 of Venice) ~~to~~ in fact only a
 climax of what had been going on - actually
 of 3 or 4 years previously - tho' the rest
 of the world did not know this.

WINCKWORTH & PEMBERTON

SOLICITORS

ADAM LEIGH PEMBERTON
MICHAEL H. PENN
FRANK E. ROBSON
JOHN G. UNDERWOOD

CONSULTANT
PETER WINCKWORTH

TELEPHONE
01-839 3351

30, OLD QUEEN STREET,
(BY COCKPIT STEPS)

STOREY'S GATE,

WESTMINSTER,

LONDON SW1H 9HY

AND AS TROLLOPE & WINCKWORTH,
AT 19 BEAUMONT STREET, OXFORD.
(OXFORD 41974)

JGU/LMK

15th December 1972

Dear Mr Rowdon

Thank you for your letter of the 14th December and I
acknowledge receipt of your cheque for £85.

Yours sincerely

John Underwood

M Rowdon Esq
Portslade Productions Ltd
5 Tamworth Street
London SW6

*All good wishes
for Christmas &
an enormous hit
for 1973!*

Bolt & Watson LTD AUTHORS' AGENTS

8 Storey's Gate London SW1

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

Directors: David Bolt Sheila Watson

23rd November 1972

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

Dear Maurice,

THE SPANISH TERROR

A quick round-up: Ober gave Harvey Ginsberg one last chance with this, and Putnams are now out of the picture. They are trying Scribner's next. Claire thinks we shall probably have to refund the Putnams advance when another sale is made.

Ben Glazebrook tells me he is waiting for a reply from you to his letter of the 17th. Which is fairly recent, so perhaps that's in hand?

Yours,



DLB/MYS

THE ARTS COUNCIL OF GREAT BRITAIN

105 Piccadilly, London, W1V 0AU

TELEPHONE: 01-629 9495

TELEGRAMS: AMEC, LONDON, W.1

SNT/CG

CHAIRMAN: PATRICK GIBSON
SECRETARY-GENERAL: SIR HUGH WILLATT

15th December 1972

Dear Mr. Rowdon,

Thank you for your letter of the 15th enclosing two copies of A SONG OF THE EARTH, which sounds a very interesting project. I will see what my committee think, and let you know in due course whether we will recommend^{it} for a guarantee.

Yours sincerely,

A handwritten signature in cursive script that reads "Susan Tyler". The signature is written in dark ink and is positioned above the typed name.

Susan Tyler
Drama Officer

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

JGU/LMK

30 Old Queen Street,
Westminster, S. W. 1.

27th November

1972

Nicholas Kimber Esq

To Mess^{rs} Winckworth & Pemberton

SOLICITORS

"Song of the Earth"

re

To Professional Charges relating to taking your instructions in the matter of investment in a production of "Song of the Earth", in conjunction with Mr Maurice Rowden; including taking your details instructions conferring with Mr Rowden's solicitors; perusing the proposed draft agreement; re-drafting the agreement; attending you on your calling; corresponding with Mr Rowden's solicitors; long conference on the 15th August, and again on the 16th August; sending you copies of the private agreement, and the agreement between Mr Rowden and Portslade Productions.

£85 00

Disbursements:

Letters, Messengers, Telephones, etc.

£

85 00

14.12.1972

Dear Mr Underwood,

I enclose a cheque for £85 as arranged with
Nicholas Kimber.

With best wishes,

Yours sincerely,

Maurice Rowdon

John G. Underwood Esq
Winckworth and Pemberton
30 Old Queen Street
Storey's Gate,
Westminster,
London
SW1H 9HY

WINCKWORTH & PEMBERTON

SOLICITORS

ADAM LEIGH PEMBERTON
MICHAEL H. PENN
FRANK E. ROBSON
JOHN G. UNDERWOOD

CONSULTANT
PETER WINCKWORTH

TELEPHONE
01-839 3351

30, OLD QUEEN STREET,

(BY COCKPIT STEPS)

STOREY'S GATE,

WESTMINSTER,

LONDON SW1H 9HY

AND AS TROLLOPE & WINCKWORTH,
AT 19 BEAUMONT STREET, OXFORD.
(OXFORD 41974)

CALP/SU

16th August 1972.

Dear Mr. Rowdon,

As arranged I enclose herewith two copies of the private agreement with Mr. Kimber and the agreement between yourself Mr. Kimber and Portslade Productions Ltd.

As arranged I shall be grateful if you would kindly, having read them, take your Solicitor's advice on the amendments and either he or you should let me know whether or not you agree so that the agreements may be finally completed for signature.

I have at the same time sent copies to Mr. Kimber for his approval and agreement.

Yours sincerely,



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

Encs:

I4.I2.1972

Dear Sir,

I wonder if you would credit my personal joint account (M.S. and A.B. Rowdon) number 90800740 with the enclosed cheque for £42.55.

Yours sincerely,

Maurice Rowdon

14.12.1972

A SONG OF THE EARTH

Dear Susan Tyler,

I enclose two copies of the above full-length play which will open February 12 next year at the Arts theatre Leicester Square, subject to finalisation of contracts. We would like to apply for an Arts Council guarantee against loss. It is a first production, director Peter Watson, with Vladek Sheybal playing Gustav Mahler and Fenella Fielding Alma Mahler, again pending agreement on contracts. It will be a three-week run. The play will be re-titled MAHLER.

My work has been guaranteed by the Arts Council on two previous occasions, before I formed my own management.

Yours sincerely,

Maurice Rowdon

14.12.1972

A SONG OF THE EARTH

Dear Tony,

I enclose a copy of the above, as you asked.
The play will be re-titled MAHLER by the way.

Yours,

Maurice Rowdon

13.12.1972

DIAGHILEV

Dear Tony Godwin,

I have just come back from my Diaghilev mission in Cannes and Paris, and enclose the research memo which we agreed I should do.

Yours ever,

Maurice Rowdon

THE FALL OF ECSTASY

WHEN THEY CEASED TO FAST

Possibles

Jill Bennett

Wanda Rotta

Dileys Hamlett (Pete Watson)

Prunella Scales

JILL BENNETT

18th May 1972

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

Dear Mr. Rowdon,

Firstly, thank you very much indeed for sending me "A SONG OF THE EARTH". I really liked it very much. The problem is that I am unable to make a quick decision because I am not certain of my commitments after "Hedda Gabler" and at the present time rehearsals are extremely hectic and I've had little spare time, so I am afraid it looks as if I won't be able to play Alma. But thank you so much for thinking of me.

I also feel I must point out, as you must have thought me very rude, that my agents did not tell me either that Vladek Sheybal, whom I greatly admire, was playing Gustav, or that you were in the process of setting it all up at Edinburgh, and I was under the impression that there was no urgency to make a decision, otherwise I would have pointed out the problem immediately. Please therefore accept my apologies for the delay in replying to you.

Thank you once again for letting me read the play.

With best wishes,

Yours sincerely,

Jill Bennett

ON RETURN

- i] Prepare Budget for Nicholas
- ii] Mayfair Theatre - lunchtime show
- iii] Spanish Terror.
- iv] Songs of the End of the World

Portslade Productions Ltd.

Directors :
MAURICE ROWDON
NICHOLAS KIMBER

5 Tamworth Street, London, S.W.6
01-385 4003

A Mable

Investments £500 - £3000 inv

Production company invites investment
£500 - £3000 for stage shows with stars

Box Number

£10,000	=	=	100%
£5,000	=	=	50%
£3,000	=	=	33 $\frac{1}{3}$ %
£1,000	=	=	10%
£500	=	=	5%

Production company invites investment
£500 - £5000 in stage show with stars
Box Number

Portslade Productions Ltd.

Directors :
MAURICE ROWDON
NICHOLAS KIMBER

5 Tamworth Street, London, S.W.6
01-385 4003

PRODUCTION PLAN MAHLER

INVESTMENT SCALE:

£ 10. 000	=	100 %
£ 5. 000	=	50 %
£ 3. 000	=	33 $\frac{1}{3}$ %
£ 1. 000	=	10 %
£ 500	=	5 %

28.II.1972

John de Lannoy
II The Aldwych
London
W.C.2.

Dear John,

I enclose a cheque for £50 in consideration
of your initial work on the MAHLER play.

Nearer to the opening date I shall be calling
on you for various services, and we shall review
these from the payment point of view as we go along.

Yours sincerely,

Maurice Rowdon

27.II.1972

Dear Mr Hancock,

Thank you for the telegram last week, and I was sorry you were unable to come owing to the rail strike.

I shall be out of England for a few days and will contact you again as soon as I return.

Yours sincerely,

Maurice Rowdon

the howff

586 0030

109A Regents Park Road, London, N.W.1.

Telephone: 01-586 0030
0030

14th November, 1972

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

Dear Maurice,

re: "Mahler"

We have been having a big think about our policy here from the New Year onwards.

What we have decided basically is that from 7 p.m. to 11 p.m. we will be a catering operation with different little things happening on various nights of the week.

At the same time, at around 11.30 each evening, we shall present major attractions such as Martha Shlamme, one-act plays etc. which will run for two or three weeks or even longer.

This being the case, we shall be quite happy to negotiate with you on the basis of "Mahler" filling this late night spot, but I have a feeling that this is not what you want. Perhaps you would be better with a legitimate theatre for this particular production and approach us with a late night revue or similar show.

Yours sincerely,



ROY GUEST

Portslade Productions Ltd.

Directors :
MAURICE ROWDON
NICHOLAS KIMBER

5 Tamworth Street, London, S.W.6
01-385 4003

25.II.1972

VLADEK SHEYBAL

Dear Roy,

I enclose two copies of a brief profile of Vladék, together with a copy of a feature article on him and one photograph.

I promised you two photographs but find that the others are out. I shall call these in and let you have another as soon as possible.

I'm glad you enjoyed Vladék's songs and that we agreed that you should take his tape of these along with you and try them on a record company, on the understanding of an option that will last until December 22nd next.

Yours ever,

Maurice Rowdon

Portslade Productions Ltd.

Directors :
MAURICE ROWDON
NICHOLAS KIMBER

5 Tamworth Street, London, S.W.6
01-385 4003

VLADEK SHEYBAL

Vladek Sheyball was already a star of the Warsaw theatre when he came to this country twelve years ago, and had won the Polish equivalent of the Oscar in his twenties. He played a leading part in Wajd's famous film CANAL. Since then he has made something like fifty films in the West, either feature or TV. He is one of Ken Russell's favourite actors, and has appeared in his Debussy as the lead (BBC/TV), in WOMEN IN LOVE and THE BOYFRIEND (as Cecil B. de Thrill). Vladek has been a producer at Granada Television, and directed a number of shows for both the BBC ('Pagliacci') and Independent Television. He has appeared on the London stage, notably at the Hampstead Theatre Club. His other films include To Russia with Love, Leo the Last where he co-starred with Mastroianni, Puppet on a Chain and currently The Innocent Bystanders.

Vladek has had a chequered life. He spent part of his youth in a German concentration camp, but managed to escape the death chamber. Apart from Polish, he speaks French, English and German. He knows the European scene with an intimacy that is most important in this kind of cabaret. He came to England penniless but under Neville Coghill's aegis started a drama school at Oxford. Patrick Garland was among his pupils. He gave Michael York his first acting part at the Bromley Theatre Club which he ran for a time.

Altogether he has the panache and drive and absolutely self-assured know-how to fill any hall in Europe or the States.

C. H. Muscutt

(Colin's Reference).

Mrs. Smith

69 Bellingbrooke Grove

Clapham

S.W. 11

$$2 \times 18 = 36 \times 3$$

$$2 \times 25 = 50 \times 2$$

$$\begin{array}{r}
 180 \\
 50 \\
 \hline
 230
 \end{array}$$

50% 90%

75% 75% 90%

$$\begin{array}{r}
 300 \\
 \times 190 \\
 \hline
 5700
 \end{array}$$

~~20%~~
~~80%~~
~~80%~~
 100%

~~50~~
~~60~~
~~60~~
 180

ROMA TENAX
The motto of Giovanni di Averardo de' Medici's bank was Col nome di Dio e di buon Ventura, 'in the name of God and good fortune'---which could not expressed better both the faith and the haunting doubt of the whole Renaissance enterprise. It was in the name of both that he educated his son Cosimo. As a young man Cosimo travelled throughout Europe on 'ambassadorial' missions, and soon began to see that he represented not only

Handwritten notes in cursive script, including the word "Epibrev" and other illegible characters.

Handwritten mathematical calculations and percentages, including "30%", "50%", "20%", "50%", "53", "20", "180".

ROMA TENAX

Handwritten notes in cursive script, possibly "(C) 1911" or similar.

Handwritten mathematical equations: $5 \times 18 = 30 \times 3$

C. H. W. FABRIANO

The Nicols,

As we ~~the various types~~ a Roadhouse
~ ARB:

1] Roadhouse

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plus its concert-ways, and use for
musical show.

iv) Excellent to play in.

v) Technically, first-class

equipment: Stereophonic sound,
projection etc.

Against: i) Heavy investment of 200

least \$6000.

ii) An 'intimate' play could get lost.

~~how is the theatre on financial~~

iii) It has no regular audience, & in Feb. it might be diff. to pull people in. (tho' they have all no offered ^{me} end May to June).

~~IV) The venue~~

~~IV)~~

Art Theatre

For:

i) Central venue, ~~in a central~~

~~central venue but a well-known~~

ii) Intimate theatre + surprisingly

deep stage & such a small audience.

iii) Good lighting equipment +

2 decks, etc

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

17 November 1972

Dear Maurice,

I am indeed still in the lands of the living. I am glad to hear that you would like to 'collate the MS.' of THE SPANISH TERROR finally now - does this mean that you have re-written it, or parts of it? I ask, because some while back, and before you sent in your revised first chapters, I gave the typescript to a copy editor who has come up with a great many stylistic and other suggestions. She may go beyond what you are prepared to accept, but I think you ought to see what she has done. She writes, "There is much good material in the book: I wish Mr Rowdon had done more ~~than~~^{to} try and reconcile the religious fervour of the Spanish (especially of the crown) with the atrocities committed in the name of catholicism. It is an issue that has great relevance today, and it clearly interests the author, especially in relation to Philip II. A few more personal documents - letters, memoirs - would have been of immense interest. Mr Rowdon implies that Charles V did not entirely endorse the atrocities committed in Mexico and Peru by the inquisitional courts there, but he does not go deeply into this. I wish he had done more to explore the Spanish state of mind and, above all, motivation behind its empire-building. Such exploration would have clothed the bare bones of history with some flesh, which a book aimed at the general reader needs."

She also writes, "(I do find) the book confusing at times. After carefully going through Chapter I, I am still not clear as to the state of actual prosperity of Castile at the time of Ferdinand's and Isabella's marriage and whether the wool-trade there was flourishing or whether it had been completely taken over by the Genoese or not! Also, it takes some careful reading to establish that Catalan empire-building in the fourteenth century had been reduced to poverty and obscurity in the fifteenth."

So she obviously finds, as we do, that some further clarification is necessary. Could we have a meeting very soon, and I will show you what she has done? Then if you approve, broadly speaking, I will ask her to get in touch with you. You may, of course, have done a great deal more work on the typescript yourself.

Yours ever,

Ben

Dictated but not signed by
Mr Glazebrook

Play Room

Swiss Tavern

Old Compton St

437.4445

W.I.

Soho Poly Theatre Club

16 Riding House W.I

437.7689

(Near BBC)

Theatre 84

84 Margaret St

W.I.

(behind Bourne &

Hollingsworth)

~~437~~ 580 1147

Lamb & Flag

33 Rose St.

Covent Garden W.C. 2

836.4 108

(Leicester Square station, the walk)

40 seats

Almasor Free Theatre

9-19 Rupert Street

U.I.

Jim Hiley ←

267.1422

~~###~~

~~Handwritten scribbles~~

Act Inn Theatre Club

Duke of Argyll

37 Brewer Street

W.I.

Cockpit Theatre

Gateforth St

NW8

262 7907

Edware Rd.

then 7 min' walk to

Lisson Grove

~~~~~

Miss Spivey  
3.00 on ward

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AIR MAIL

Mr. M. Rowden,  
"Casa Campardi",  
San Gimignano,  
SIENA,  
Italy.

24th October, 1972.

Dear Mr. Rowden,

We would remind you that the balance of £436. 00. owed to us for central heating work, is still outstanding. We regret that unless payment is received within twenty-one days, we shall have to take legal advice regarding this matter.

Yours sincerely,

  
G. Mitchell

14.11.1972

Re: 5 Tamworth Street S.W.6

Dear Mr Mitchell,

I have several times pointed out that the plumbing and central heating work on the above site has not been satisfactory, and in fact you have come back several times to replace the electrical appliances and thermostats, not to mention the pump. But the matter is still not finalised.

On several occasions this house has been without water-supply this summer due to the placing of the primary flow pipes from the cistern. I have many times pointed out a dangerous air-lock in the hot water system, which we cannot accept and about which you have done nothing, but this is a small matter compared with the total cessation of cold water whenever the shower is used with both taps on. During my absence on the Continent the supply has been off a number of times, with resultant confusion for the tenant. It is off again today, for the second time since my return. You will understand that this kind of thing could involve the Trust in considerable loss over and above what it has already suffered.

Yours sincerely,

Maurice Rowdon

14.11.1972

Re: 5 Tamworth Street S.W.6.

Dear Mr Mitchell,

I have several times pointed out that the plumbing and central heating work on the above site has not been satisfactory, and in fact you have come back several times to put it right. But the matter is still not finalised.

On several occasions this house has been without water-supply due to the placing of the primary flow pipes from the cistern. I have many times pointed out a dangerous air-lock in the hot water system, but this is a small matter compared to the total cessation of cold water whenever the shower is used with both taps on. During my absence on the Continent the supply has been off a number of times, with resultant confusion to the tenant. You will understand that this kind of thing could involve the Trust in considerable loss.

Yours sincerely,

Maurice Rowdon  
for G.B.FISCHER GENERAL TRUST

P

14.11.1972

THE SPANISH TERROR

Dear Ben,

Dennis Hamilton tells me he had the pleasure of seeing you, so you must be alive. I have expanded THE SPANISH TERROR even further, in the interests of making its theme unassailable, though the additions only amount to a few pages. I'm sure you agree that it is important to get this book right, as simply a rehash of other people's history books is what nobody wants, and a book like this which in some ways presents new ideas has to be soundly supported. It takes a long time to garner the right facts, but I think it is done now. I would love to collate the MS finally.

Yours ever,

Maurice Rowdon

14.11.1972

MAHLER

Dear Antony Howell,

We talked together this morning on the possibility of bringing the above production to the Global Village. This is a two-hander on Gustav and Alma Mahler, with Vladek Sheybal and Fenella Fielding, director Peter Watson.

I am looking for a three-week run round about end January or all of February.

Yours sincerely,

Maurice Rowdon

PS I ought to point out that this production would be a world première.

14.11.1972

Dear Mr Hancock,

Thank you for your letter of the 8th.

It would be a pleasure to see you when  
you come up for your meeting on the 23rd.  
I shall be here in the morning expecting  
you.

Yours sincerely,

Maurice Rowdon

14.11.1972

Dear Mr Hancock,

Thank you for your letter of the 8th.

I look forward to seeing you here on  
Thursday morning, 23rd November.

14.11.1972

MAHLER

Dear Mr Wright,

I had a phone conversation with one of the theatre staff on the above production and she advised me to write to you. I am looking for a theatre for early next year and would at least like to be in the running for a three-week date should one of your productions fall through in January or February. This is a two-hander on Gustav and Alma Mahler, with Vladek Sheybal and Fenella Fielding, director Peter Watson.

Yours sincerely,

Maurice Rowdon

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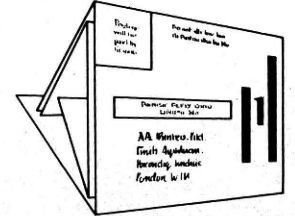
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Please tick the type of cover you require:

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(a) Bearing up to £20, £35 or £50 of the cost of any damage to your car?                      YES NO \*

If yes, please write your choice here £.....

(b) Restricting driving to yourself/wife/husband?                      YES NO \*

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| area | occ | vehicle | comm | cover | risk |     |
|------|-----|---------|------|-------|------|-----|
|      |     |         |      |       |      | NA) |

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INS13

Osborne Home

7<sup>th</sup> Nov.

Jean Maurice.

Thank you for your letter  
and the script which arrived  
this morning.

The Round Home sounds  
a possibility but we are  
moving up the Cost's scale quite  
appreciably: I am due home  
15<sup>th</sup> November & plan to get  
to my desk 20<sup>th</sup>: if you wish  
to discuss this before then &  
have action you can telephone  
Tim Nixon at 588 4535 to whom  
I have sent your letter.

& who you can rely on to  
speak my voice.

I progress slowly, but  
steadily, and although life  
here is dull I can read  
a great deal in peace.

Hope you are well - I  
look forward to getting back  
in the swing -

Do come for a drink  
16<sup>th</sup> November 6.45 to celebrate  
my release! We will not be  
able to discuss business but  
you may meet potential  
investors! Xos Nicholas.

# LONDON LIBRARY

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.....27 OCT 1972.....19....

Maurice S Rowton, Esq.,  
5 Tamworth Street,  
S.W.6.

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M<sup>y</sup> Eva Newarth

Mayer & Hudson

Tuesday 7<sup>th</sup> November.

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LONDON AREA DIAL 490.

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Ref : CMJ/2222/ROW.

1972 October 5th.

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

Dear Maurice,

You will recall that on June 12th we wrote to Mr. Klug about Mr. Fischer. We do not need to take this any further, but as a matter of courtesy I would like to write to Mr. Klug and say that the matter is closed, if this is the case.

I have heard nothing further from the Engineering firm controlling the corner site adjacent to the Church, and would like your confirmation that this matter can also be considered to be closed.

Lastly, you and I have had several discussions on the relativity of a Theatre Centre to a Development. What is the next step you have in mind for establishing a base ?

I am now on very good terms with Hillingdon and Amalgamated Developers, and could probably get you a lease on nominal terms.

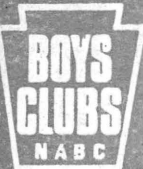
I have not seen Lucette recently. I met up with Mr. Tomsett yesterday, and assume you are on an extended holiday and that you will be making contact anyway.

Best personal regards,

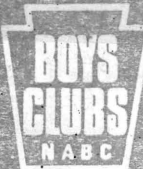
*+ to your wife.*

*Tony*

Tony.



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# WIN A CAR IN Club Week

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### Previous attendances

Attendance figures, for corresponding matches, certified by Football League:

1970: 631,497

1971: 599,347

Keep a record of your forecast here  
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1970: 631,497

1971: 599,347

Keep a record of your forecast here  
**676488**

Serial Number  
**7945**

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National Association of Boys' Clubs  
17 Bedford Square, London, WC1B 3JJ

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- (3) If more than one person makes the same winning forecast the NABC Club Week Committee will decide how the prizes shall be awarded.
- (4) Only forecasts shown on counterfoils returned to local NABC organisers by the first post on November 13th, 1972 to count.
- (5) The NABC Club Week Committee's decision in all matters shall be final.
- (6) The result will appear in the personal column of the "Daily Express" on Monday, 11th December, 1972.

Copies of result sheet can be obtained by sending s.a.e. to 17 Bedford Square, London, WC1B 3JJ

BOYS' CLUBS

thank you for supporting

*2117*  
*13*  
*Bendley*



NATIONAL ASSOCIATION OF  
BOYS' CLUBS

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Telephone  
061-432 1611

NORRIS HILL FARM  
HEATON MOOR  
STOCKPORT  
CHESHIRE  
SK4 3LN

21<sup>ST</sup> September 1972

Mr. Maurice Rowdon,  
5. Tamworth Street,  
London. S. W. 8.

Dear Sir,

First of all I must apologize  
for not replying to your letter of  
26.6.1972 regarding my reply to  
your advertisement in the Financial  
Times dated 20<sup>th</sup> June, 'Backer  
required for theatrical production...'

I suppose by now A Song  
of the Earth is fully packed. However  
I am still most interested in the  
theatre. P.T.O.

3

You must obviously be in the theatre business and I wondered if you had any other projects in mind. I have enclosed a stamped addressed envelope for your kind reply.

Yours faithfully,

Harry Hancock.

---

C.M.FABRIANO

ROMA  
3.II.1972  
MAX

Dear Mr Hancock,

Thank you for your letter of the 21st September which by chance was not sent on to me so that I read it only a few days ago on my return to England.

Of course we are planning productions all the time and if you would be interested in investing two or three thousand pounds and sharing the equity on a particular production please let me know.

Yours sincerely,

Maurice Rowdon

C.M.FABRIANO

3.11.1972

Dear David,

LORENZO THE MAGNIFICENT

I delivered two copies of this to Tony Godwin at Weidenfeld today. The deadline was actually October 31st but they said take two or three more days if you will, he being abroad until next week.

THE SPANISH TERROR

I forgot to tell you that I did send this to Claire Smith at Harold Ober and she acknowledged it. That would be about six weeks ago. May be you have been in touch with each other on it.

Yours ever,

Maurice Rowdon

3.II.1972

LORENZO THE MAGNIFICENT

Dear Tony Godwin,

Just to say that I delivered two copies of the above to your secretary today.

The script is divided into three untitled parts. It may well be that it will look better divided into titled chapters but I thought I would leave this until later as it seems a design matter.

Yours,

Maurice Rowdon

2.11.1972

Dear Peter Paul,

Annette sent you my little tape yesterday, and now I am enclosing the playscript, which I shall be calling MAHLER. I have marked all the places where sound is needed, from number I onwards. If possible please send me one tape with all the sounds in consecutive order, each one divided from the other by a slight pause so that we can switch on and off on the theatre equipment. We shall have excellent sound equipment this end by the way.

Production will not be until February earliest, due to difficulties here of getting the right theatre.

Please do not mention anything to Marina in any letters you may write to her. Her mother is very much opposed to this play, and I do not want to make difficulties for her.

I am told that this play needs to be read 2 or 3 times for its value to emerge---I mean particularly its rhythm.

Please let me know what your expenses are (studio etc) before you incur them. We have very little money but I hope enough. I shall give you £50 to start with then some more if the expenses are not high. I do need this by the middle of January latest. Will you please telegraph me at once if you do NOT want to do it, or if you CANNOT do it.

Love to you both---does Eva still play her scales up and down?

2.11.1972

Dear Nicholas,

I was most sorry to hear yesterday that you have been ill, and I do hope you are making a good recovery.

This letter is just in case I get a decision from the Roundhouse in the next days for a date towards the end of February. They seem to like the idea of this kind of play, I mean the Mahler, and with 700 seats we could come away with £500-£800 a week in hand and all expenses paid, on 60% capacity houses. It more and more seems to me that to go into the Open Space and lose definitely even if playing to capacity houses is wrong, particularly since one can have a particular kind of success which does not transfer easily. The Open Space is by the way dark at the moment, as Marowitz quarrelled with Halliwell and took his play off. So we could have had this date after all. But perhaps it is providential.

The Roundhouse will cost about £1200 a week, with their production manager coordinating things, and back of stage staff, FOH and full facilities. We supply only our stage manager. We get a complete operating theatre with excellent sound equipment. I think I will call the play MAHLER. They have a good many concerts there as you know, which is perhaps why they feel it would be a good venue for this play. I like the feel of the stage, and the auditorium can be arranged for each production differently, so we can juggle with the seating if the director feels he is losing intimacy.

A three-week run will therefore cost £3600 (gas, electricity by the way all in), and we have to foot the designer's bill, and the actors' wages, the director and so on on top of that. And publicity. I make a total of £5000 for the whole run, rehearsals included, if I squeeze hard on expenses; and £6000 for a production without worries. At 60% capacity audiences we get in £2520 a week (7 performances, two on Saturday evenings), and thus come away each week with £2520 minus say £1700 or £2000, according to whether we invest £5000 or £6000.. If nobody came and we pulled out

after the first week we would still not lose as much as we would on a successful run at the Open Space. I am very reluctant not to translate success into money especially on our first production, much as I like the Open Space and Thelma. I think Fenella alone capable of bringing in more than 100 people a night.

I hope all this rests you, by being a change from your usual work.

May I therefore go ahead if Roundhouse say 'come in', and lay down the first week's deposit of £1200. Of course I need to discuss a lot both with them and actors' agents, director etc before it comes to signing, but I want to have your assent or otherwise first so that I know what I am doing. I shall then leave the nuts and bolts of the contract to Jogn de Lannoy who cannot be fooled on any theatrical business.

We need to build up further investment to £5000 or £6000 between now and February. A farmer Hancock has written to me asking if we still have room for development, and with your assent I shall write and say this is possible. You and I would have to discuss how we arrange bringing in others. I imagine with the kind of contract you were given on the venture you were telling me about. I mean a simple share in the production.

I shall send you another playscript by separate cover called CHRISTOPHE. If you like it we can then discuss plans for putting it on next year.

Yours ever,

Maurice Rowdon

**Barclays Bank Limited**

BROMPTON ROAD

**STATEMENT  
OF ACCOUNT**

80745103



THE SECRETARY,  
PORTSLADE PRODUCTIONS LTD,  
24 CASTLE ST  
EDINBURGH 2

DIARY

POST

1972/ 3

| CUSTOMER'S NOTES | DETAIL          | PAYMENTS | RECEIPTS | DATE  | BALANCE |
|------------------|-----------------|----------|----------|-------|---------|
|                  | BALANCE FORWARD |          |          | 21SEP | 3000.00 |

22nd October 1972

A SONG OF THE EARTH

Dear Mr Jay,

Further to our telephone conversation this morning I wonder if there is a chance of booking your hall upstairs for some time in January 1973, for a short run of the above two-hander play. This is on the subject of Gustav and Alma Mahler, who will be played by Vladek Sheybal and Fenella Fielding. The director will be Peter Watson. There will be a musical decor specially composed by Peter Maxwell Davies.

The play calls for no complicated sets, or changes of set. The hall would be most advantageously used for this play in its whole length, with the audience sitting as at present.

Yours sincerely,

Maurice Rowdon

23.10.1972

Re: 5 Tamworth Street S.W.6

Dear Sir,

Your letter of 29 August was forwarded to me on the Continent, and I find your second letter of 19 September on my arrival here.

It appears that simultaneously with threatening ourselves with legal proceedings (before presenting us with a bill, or having specified the services rendered), you are actually proceeding against the builder Messrs Brimfield.

Now you surely cannot hold that two people are responsible for paying one bill, and take proceedings against both.

I saw the District Surveyor's letter to Mr Brimfield explaining that ignorance of the law was no excuse for infringement. But it would be impossible even for a student of legal and constitutional history to carry in his head even ten years of law. And you yourselves have apparently not learned the law very well, since you tell Mr Brimfield in a letter that he must pay the bill if we do not agree to do so, and you tell us that we must pay it if he does not agree to do so.

So what, Sir, is the situation? Does the law contradict itself, or have you and the District Surveyor failed to learn it?

I believe Mr Brimfield objects to paying because work on this site was stopped by the District Surveyor on the grounds that drawings and the appropriate building specification had not been submitted. In fact Mr Brimfield had taken them to the District Surveyor's office himself two to three weeks before. The documents were found, and he was shown to be right. But by that time

- 2 -

he had had to call his men off this site, with some loss to himself and a considerable loss to this Trust of hundreds of pounds, as it turned out.

It seems to me that to present a bill long after the job has been done, and without previous warning (for one usually pays for services one contracts to have) is a good way of keeping the courts busy. A simple contractual document at the outset of operations would help matters, and there should be some clarification of the law as to who really is liable to pay.

I am, Sir,

Your Obedient Servant,

Maurice Rowdon  
for G.B.FISCHER GENERAL TRUST

# Greater London Council

Solicitor and Parliamentary Officer, H. F. W. Wilson



## Legal and Parliamentary Department

20 Albert Embankment, London SE1 7SS

Please address any reply  
to ROOM NUMBER 808D

Mr Rowden  
5 Tamworth Street  
SW6

or telephone 01-633 5156 or 5024

my reference LP/03/9300

your reference

Dear Sir,

LONDON BUILDING ACTS 1930/1939  
5 TAMWORTH STREET

19 SEP 1972

Referring to my letter of 29 August 1972 to which I have not received a reply, you will no doubt appreciate that this matter has been passed to me with the view to legal proceedings being taken in order to recover the fees due to the Council herein.

In the circumstances I shall be glad if you will let me have a remittance for £11 at a very early date in order that this matter may be disposed of and the need for such action by me obviated.

Yours faithfully,

A handwritten signature in cursive script, appearing to read 'H. F. W. Wilson'.

Solicitor and Parliamentary Officer

**Barclays Bank Limited**

BROMPTON ROAD

**STATEMENT  
OF ACCOUNT**



THE SECRETARY,  
PORTSLADE PRODUCTIONS LTD,  
24 CASTLE ST  
EDINBURGH 2

80745103

DIARY

POST

1972/ 2

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|------------------|-----------------|----------|----------|-------|---------|
|                  | BALANCE FORWARD |          |          | 23AUG | 3000.00 |



**Barclays Bank Limited**

ADV

CREDIT

*Portslade Productions Ltd*

on account of

*Ahoyd + Smithers 3alc*

DATE

*23/8/72*

INITIALS

*AS*

£3000-00

ACCOUNT NUMBER

74510-3

311A

**Barclays Bank Limited**  
 BROMPTON ROAD

**STATEMENT  
 OF ACCOUNT**



80745103

1972/1

| CUSTOMER'S NOTES | DETAIL          | PAYMENTS | RECEIPTS | DATE  | BALANCE |
|------------------|-----------------|----------|----------|-------|---------|
|                  | ADVICE ENCLOSED |          | 3000.00  | 23AUG | 3000.00 |

Your Ref; CHW/HGB

August 19th 1972

Dear Sir,

Herewith the Certificate of Registration and the Articles of Association of the above company, to join the other documents already lodged with you.

Yours faithfully,

Maurice Rowdon

**BARCLAYS**

**BARCLAYS BANK LIMITED**

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

CHW/HGB

16 August 1972

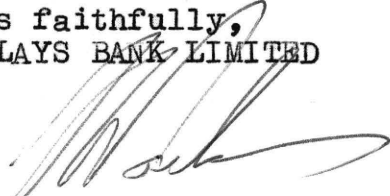
M.S. Rowdon, Esq.,  
5 Tamworth Street,  
LONDON. S.W.5.

Dear Sir,

Further to our telephone conversation, we enclose our Appointment of Bankers forms for your completion and return to us.

We look forward to receiving these, together with the Certificate of Incorporation and Memorandum and Articles of Association in the near future.

Yours faithfully,  
for BARCLAYS BANK LIMITED

  
ASSISTANT MANAGER.



THE QUEEN'S AWARD  
TO INDUSTRY

Dear Sir,

Further to our telephone conversation of yesterday and your letter ref CHW/HGB of 16 August, I wonder if you would kindly hold the enclosed Memorandum of the Company and the cheque for three thousand pounds made out to the Company, until the arrival of the Certificate of Incorporation, the Articles of Association and the Appointment of Bankers form in a few days.

Yours faithfully,

Maurice Rowdon

'A Song of the Earth'

Dearest Thelma,

Herewith the script for Charles Marowitz. I think it could be tremendously profitable for the theatre and I'm sure we could come to some good participating arrangement. I intend a German and States tour, the two artists know this. Gert Kalkenberg at Cologne television will be sending over a crew, Jan de Bieck will be seeing it, Echo productions in the States are keenly interested.

Yours ever,

Maurice Rowdon

PS The sound side will be composed new---Mahler 'thinking towards' his music, perhaps electronically---no schmalzich record excerpts.

**Bolt & Watson** LTD AUTHORS' AGENTS

Chandos House Buckingham Gate London SW1  
Tel: 01-222 4791 Cables: Bandwag London SW1  
Directors: David Bolt Sheila Watson

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

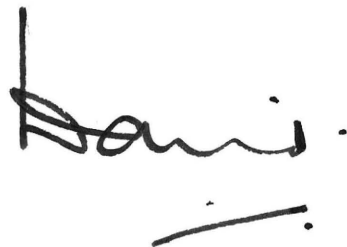
14th August, 1972

Dear Maurice,

THE FALL OF VENICE

I'm sorry to say that Weidenfeld have run out of steam on this one, and in the usual way propose to sell off their remainder stock of 584 copies at 42p per copy. Before they do so, would you let me know fairly quickly if you would like any copies yourself at this price?

Yours,

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

DLB/BSH

# LEON GLUCKMAN (LONDON) LIMITED

---

LYRIC THEATRE OFFICES 5 ARCHER STREET LONDON W1V 7HE

TEL: 01-437 5735

31st July 1972

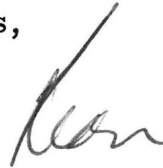
Maurice Rowdon Esq.,  
5 Tamworth Street,  
London, S.W.6.

Dear Maurice,

I hope all goes well with your two - hander.

I found the enclosed on my shelves, and hasten to return it to you.

Best wishes,



9.8.1972

PORTSLADE PRODUCTIONS

Dear Mrs Herbert,

I enclose the registration form for the above company, with a cheque for £42.55.

I understand that the Company will be registered at your address and that an annual fee of £10.50 will be charged to us for this service. I also understand that Company accounts must be sent to you annually for filing.

Yours sincerely,

Maurice Rowdon

MAW ELLIS WARNE & CO

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YOUR REF.

OUR REF. 1486B/AGW/AA

27th July, 1972

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

Dear Mr. Rowdon,

Thank you for your letter of 26th July.  
I shall be happy to see you next week before  
your departure. Would 4.00 p.m. on Tuesday the  
1st August be convenient to you? If I do not  
hear I will expect you at that time; otherwise,  
please telephone.

Thank you also for your suggestion that we  
advise Mr. Sheybal; I will have a word with you  
about this also when we meet.

Yours sincerely,



Arthur G. Warne.

OSWALD HICKSON, COLLIER & CO.

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AND AT  
4 RUE D'ANJOU  
PARIS VIII (ANJ 1304)

JP/VH.

31st July, 1972.

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

Dear Mr. Rowdon,

Yourself and Miss Anna Mahler

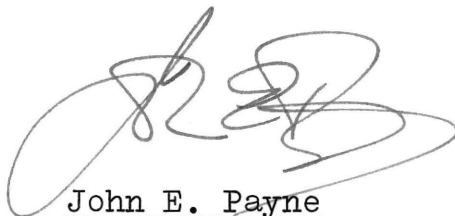
Thank you for your letter of 26th July with its enclosures. Your letter struck just the right note.

I enclose copy of John Murray's reply to my letter of 21st July. It might be useful if you could recall any passage which you have quoted verbatim. I believe that you mentioned a letter which you used for dialogue. Could you please tell me the subject matter so that I can trace it in the book and compare it with your play.

I note that Mr. Murray uses the phrase "text over which Miss Mahler has control" and am

uncertain whether this was deliberately vague or a loose way of saying that she owns the copyright. I find it surprising that as an experienced publisher, Mr. Murray does not specifically claim that Miss Mahler owns the copyright, if this is so. I have therefore put the direct question to him.

Yours sincerely,

A handwritten signature in dark ink, appearing to be 'J. E. Payne', written in a cursive style with large loops and flourishes.

John E. Payne

Enclosure : 1.

# JOHN MURRAY



50 Albemarle Street London W1X 4BD 01-493 4361

26 July 1972

Oswald Hickson, Collier & Co.  
Essex House  
Essex Street  
Strand  
London W.C.2R 3AQ.

Dear Sirs,

"The Song of the Earth" by Maurice Rowdon

Thank you for your letter of July 21.

We agree with much that you have said in your letter but it might be possible for Mr Rowdon himself to make quite sure that he has not quoted verbatim from text over which Miss Mahler has control.

We are glad to hear that Mr Rowdon is writing direct to Miss Mahler and we feel sure that direct communication is the best and quickest means of solving the problem. It hardly seems necessary that we should also communicate with Miss Mahler but we would certainly do so if Mr Rowdon cannot solve the problem direct.

Yours sincerely,

27 JUL

OSWALD HICKSON, COLLIER & CO.

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AND AT  
4 RUE D'ANJOU  
PARIS VIII (ANJ 1304)

JP/VH.

4th August, 1972.

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

Dear Mr. Rowdon,

"A Song of the Earth"

Thank you for your letter of 1st  
August.

As promised, I enclose copy of John  
Murray's letter. In these circumstances, I do  
not think it is necessary for you to write to him.

It appears from Anna Mahler's reply  
which you read to me on the telephone that she  
objects to the theme of your play but does not  
specifically allege infringement of copyright.  
I should have thought that as you have specifically  
raised the question of copyright, she would have  
seized on this had there been the slightest  
suggestion of infringement.

As I explained to you on the telephone, there cannot be copyright in either incidents or ideas. Miss Mahler, or the owner of the copyright in her mother's book, would have to prove that you had reproduced passages. There may be odd passages where you have either consciously or unconsciously used material in the book; you mentioned one of these in your letter. I therefore suggest that it might be a good idea if you went through your play and the book and made a list of any passages in which the texts closely correspond. As I have already indicated, it would take me some time to prepare a comparative analysis of the two books and could cost you about £200. because of the time involved. In my opinion, it is unnecessary for you to incur that expense.

Even if there is no real ground to support a claim for infringement of copyright, we cannot prevent Miss Mahler from commencing proceedings. I suspect, however, that if she consulted a reputable and knowledgeable solicitor, she would be advised against commencement of proceedings. Assuming, however, that she did issue proceedings, she could apply for an ex-parte interim injunction. When the injunction had been served, you would have the opportunity of appearing by Counsel a few days' later to apply to have the injunction lifted. An ex-parte injunction would

not, however, be granted unless Miss Mahler could produce prima facie evidence of infringement - a mere bald assertion to that effect would be insufficient. She or her lawyers would have to do their homework and show the judge some passages in the two works.

If, however, an ex-parte injunction were granted, we would apply to have it lifted. At the same time, we would also apply for an order that Miss Mahler should pay into court such sum as the judge might order by way of security for costs. A defendant is entitled to apply for such an order against a plaintiff who resides outside the jurisdiction of the English court.

Although the result of litigation can never be predicted with any certainty and legal advice is, to some extent, bound to be subjective, I consider that it is a reasonable commercial risk to produce your play without fear of an injunction restraining you from doing so. If you have any further queries, please do not hesitate to let me know.

Yours sincerely,



John E. Payne

Enclosures :

# JOHN MURRAY



50 Albemarle Street London W1X 4BD 01-493 4361

Our ref: JGM/fg

Your ref: JP/VH

1 August 1972

Messrs. Oswald, Hickson, Collier & Co.,  
Essex House,  
Essex Street,  
Strand,  
London, WC2R 3AQ.

Dear Sirs,

"The Song of the Earth"  
by Maurice Rowdon

Thank you for your letter of July 31. In answer to the query in your last sentence, we did mention that in the course of publishing "Mahler: Life and Letters" we have reason to believe that the Mahler copyrights rest with Miss Anna Mahler, although the copyright of the editorial matter rests with Donald Mitchell.

Yours faithfully,

*No action needed*



**BRITISH BROADCASTING CORPORATION**

KENSINGTON HOUSE RICHMOND WAY LONDON W14

TELEPHONE 01-743 1272 CABLES: BROADCASTS LONDON PS4

TELEGRAMS: BROADCASTS LONDON TELEX TELEX: 22182

21st July 1972.

Dear Maurice,

As my office was fast disappearing under heaps of paper, I had a mammoth clearing-up session to-day, including of course masses of paperwork to do with "The Fall of Venice" which I've moved about with me for the past two years! I've kept, of course, a couple of copies of everything for the records, and thought perhaps you might like the enclosed - if you don't already have them that is. However, if they're of no use to you, please throw them out as I've plenty for the records here now.

I do hope you're both well. No doubt you're in Italy at this precise time - I tried to telephone you before sending this all off in case you didn't want it, but there was no reply. I do hope the weather is being kind and that you're both having something of a rest.

I go filming in Florence for the Henry Moore Exhibition from the 21st to 31st August. If you were there at all, I'm staying at the Continental. If not, I may get the chance to telephone your Italian home as I seem to remember it was quite near Florence - I might even get out to see you! (Always assuming you don't mind that is).

Best wishes,

**Bolt & Watson** LTD AUTHORS' AGENTS

Chandos House Buckingham Gate London SW1  
Tel: 01-222 4791 Cables: Bandwag London SW1  
Directors: David Bolt Sheila Watson

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

1st August, 1972

Dear Maurice,

THE SPANISH TERROR

Well, well, clearly a case of angels fearing to tread! Ben Glazebrook has sent me a copy of his letter of the 31st July to you together with an unexpected cheque for £200, and here is ours. Well done you! This really is one of those cases where the author can do what the agent really cannot.

I hope your letter to Harvey Ginsberg is as effective!

Yours ever,

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

DLB/BSH

**Bolt & Watson** LTD AUTHORS' AGENTS

Chandos House Buckingham Gate London SW1  
Tel: 01-222 4791 Cables: Bandwag London SW1  
Directors: David Bolt Sheila Watson

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

1st August, 1972

Dear *Maurice,*

I am enclosing our cheque for £180.00 made up as follows. Please let me know immediately if it does not agree with your records.

Received from:  
CONSTABLE PUBLISHERS  
Balance of advance due  
on publication re:

|                     |              |                |
|---------------------|--------------|----------------|
| THE SPANISH TERROR  | £200.00      |                |
| Less Commission 10% | <u>20.00</u> |                |
|                     |              | <u>£180.00</u> |

Yours,

*David*

DLB/BSH:encl.cheque



# THE VENICE IN PERIL FUND

(The British Committee for the Preservation of Venice)

18 CARLTON HOUSE TERRACE LONDON SW1

TELEPHONE 01 930 2591 and 01 930 4575

July 27th, 1972

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J. Allan Pearce, Esq.  
John Pope-Hennessy, Esq.  
Denys Sutton, Esq.  
G. S. Tucker, Esq.

**HON. MEMBER**

Professor John McAndrew

Dear Mr. Rowdon,

Thank you very much for your letter of  
July 19th, giving permission for an extract from THE FALL  
OF VENICE for a Venice In Peril Fund anthology.

We are most grateful for your assistance  
and will make all the due acknowledgements.

Yours sincerely,

*Elizabeth MacFarquhar*

Elizabeth MacFarquhar,

Park Cottage,

Minstead,

Lyndhurst,

Hampshire.

# Constable Publishers

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

*Constable & Company Limited*  
*10 Orange Street*  
*London WC2H 7EG*  
*Telephone: 01-930 0801/7*  
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*R.A.A Holt, Miles Huddleston*  
*The Hon. John Jolliffe*  
*Paul N Marks*

24 July 1972

*Dear Maurice*

## THE SPANISH TERROR

No, I did not mean to suggest that we should have no illustrations; I think we should have at least twelve. These to be in addition to maps and genealogies.

*Marks*  
*RM*

OSWALD HICKSON, COLLIER & CO.

SOLICITORS

PETER F. CARTER-RUCK  
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JOHN L. KIRKCONEL  
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AND AT  
4 RUE D'ANJOU  
PARIS VIII (ANJ 1304)

JP/VH.

12th June, 1972.

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

Dear Mr. Rowdon,

Yourself and Miss Anna  
Mahler

I enclose copy of my self-explanatory letter to John Murray and will let you know when I have received his reply.

I should, of course, be grateful if you would please notify me if you receive any correspondence from Miss Mahler.

I confirm my oral advice that there are circumstances in which a dramatic adaptation of a book can constitute an infringement of copyright even if the former does not reproduce

a single sentence from the latter. My tentative opinion is that although the play inevitably mentions incidents referred to in Frau Mahler's biography, there does not appear to be an infringement of copyright. From my reading of your play and a superficial perusal of some of the passages in the book, it seems to me that you and Frau Mahler treat the subject differently. If, however, it transpires that there are a substantial number of passages in your play which closely correspond with passages in the book, it may be necessary to make some textual alterations.

Yours sincerely,

A handwritten signature in dark ink, appearing to be 'J. E. Payne', written in a cursive style with a large loop at the end.

John E. Payne

Enclosure : 1.

**COPY.**

OSWALD HICKSON, COLLIER & CO.  
ESSEX HOUSE,  
ESSEX STREET,  
STRAND, LONDON,  
WC2R 3AQ

JP/VH.  
JGM/fg.

12th June, 1972.

PRIVATE AND CONFIDENTIAL

John Murray, Esq.,  
50 Albemarle Street,  
London,  
W1X 4BD.

Dear Sir,

"The Song of the Earth"  
by Maurice Rowdon

Mr. Maurice Rowdon has consulted us  
about your letter of 7th June.

He is surprised at and regrets to  
learn of Miss Mahler's distress. He has known  
the Mahler family for some years and, as an act  
of courtesy, Mr. Rowdon sent Miss Mahler a copy  
of his play. He has received from Miss Mahler  
no comments on his play apart from a cable in  
which she expressed strong disapproval.

**COPY.**

OSWALD HICKSON, COLLIER & CO.  
ESSEX HOUSE,  
ESSEX STREET,  
STRAND, LONDON,  
WC2R 3AQ

- 2 -

In order that we may advise Mr. Rowdon, we should be grateful if you or Miss Mahler would please indicate in what respects it is suggested that "The Song of the Earth" infringes the copyright of "Mahler: Memories and Letters".

Yours faithfully,

OSWALD HICKSON, COLLIER & CO.

SOLICITORS

PETER F. CARTER-RUCK  
JOHN C. GOW  
JOHN L. KIRKCONEL  
JOHN E. PAYNE  
CHARLES E. MILLS  
GORDON D. CALDWELL  
GARETH H. H. GOLBY  
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ROY A. FURNESS  
CELIA M. M. HUNTER  
DOROTHY E. F. CLIFFORD

ESSEX HOUSE  
ESSEX STREET  
STRAND  
LONDON WC2R 3AQ

01-836 8333 (10 LINES)  
HICKSOLOR LONDON W.C.2  
TELEX 22533

AND AT  
4 RUE D'ANJOU  
PARIS VIII (ANJ 1304)

Michael Hudson.

JP/VH.

20th June, 1972.

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

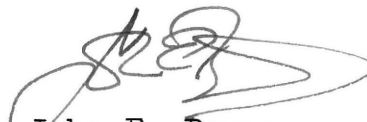
Dear Mr. Rowdon,

Yourself and Miss Anna  
Mahler

I enclose copies of John Murray's  
reply to my letter and of my rejoinder.

As the preparation of a comparative  
analysis for two works will be a heavy and  
expensive undertaking, I do not think it  
reasonable that you should incur the fees  
involved which could be in the region of 200 or  
300 guineas. This may ultimately be necessary  
but I wish to test whether Miss Mahler is willing  
to substantiate her complaint or is merely  
stretching a bow at a venture.

Yours sincerely,

  
John E. Payne

Enclosures : 2.

# JOHN MURRAY



50 Albemarle Street London W1X 4BD 01-493 4861

JGM/fg  
Your ref: JP/VH

14 June 1972

Messrs. Oswald Hickson, Collier & Co.,  
Essex House,  
Essex Street,  
Strand,  
London, WC2R 3AQ.

Dear Sirs,

"The Song of the Earth"  
by Maurice Rowdon

Thank you for your letter JP/VH of 12 June.

Unfortunately we know little more than yourselves about Miss Mahler's reasons for asking us to write to Mr. Rowdon.

We have written to her for more information but meanwhile it might save time for Mr. Rowdon and yourselves to check whether or not the question of copyright is involved.

We would be glad to assist <sup>as far as we can</sup> in solving the problem which appears to have arisen.

Yours faithfully,

**COPY.**

OSWALD HICKSON, COLLIER & CO.  
ESSEX HOUSE,  
ESSEX STREET,  
STRAND, LONDON,  
WC2R 3AQ

JP/VH.  
JGM/fg.

20th June, 1972.

John Murray, Esq.,  
50 Albemarle Street,  
London,  
W1X 4BD.

Dear Sir,

"The Song of the Earth"  
by Maurice Rowdon

Thank you for your letter of 14th  
June.

The suggestion in its third paragraph might save time but would also involve Mr. Rowdon in considerable expense in the compilation of a comparative analysis of his play and Alma Mahler's biography of her husband. If Miss Mahler is claiming that there has been an infringement of copyright, surely she should have some idea of the passages constituting the alleged infringement. There must, of course, inevitably be incidents in the life of Gustave Mahler which are dealt with in both works. "The Song of the Earth" is a product of our Client's own independent labour.

**COPY.**

OSWALD HICKSON, COLLIER & CO.  
ESSEX HOUSE,  
ESSEX STREET,  
STRAND, LONDON,  
WC2R 3AQ

- 2 -

If Miss Mahler would indicate the passages in her mother's book which she considers have been infringed by our Client's play, we will be better able to consider and advise Mr. Rowdon on the complaint.

We welcome and thank you for your courteous offer of assistance.

Yours faithfully,

COPY.

OSWALD HICKSON, COLLIER & CO.,  
ESSEX HOUSE,  
ESSEX STREET,  
STRAND, LONDON,  
WC2R 3AA

JP/MK

21st July 1972.

John G. Murray Esq.,  
50 Albemarle Street,  
London. W1X 4BD.

Dear Sir,

"The Song of the Earth"  
by Maurice Rowdon

We have now had an opportunity of discussing your letter of 5th July with our client.

as Miss. Mahler suggests that certain passages in our client's play had been taken verbatim from her mother's book, we should have thought that she could indicate some of the relevant passages.

If you could ask her to do this and we are satisfied that there are infringements, we will advise our client to make the necessary alterations.

We hope that you will explain to Miss. Mahler that a mere assertion of infringement of copyright, without specifying any of the passages allegedly infringed, it cannot be taken seriously.

You can assure Miss. Mahler that if there are any passages to which she specifically objects, our client will sympathetically consider her objections and, of course, alter any passages which we advise could constitute infringement.

cont...../

- 2 -

Mr. Rowdon is himself writing to  
Miss. Mahler.

Yours faithfully,

OSWALD HICKSON, COLLIER & CO.

SOLICITORS

PETER F. CARTER-RUCK  
JOHN C. GOW  
JOHN L. KIRKCONEL  
JOHN E. PAYNE  
GORDON D. CALDWELL  
GEOFFREY L. WICKS  
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TELEX 22533

AND AT  
4 RUE D'ANJOU  
PARIS VIII (ANJ 1304)

JP/MK

21st July 1972.

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

Dear Mr. Rowdon,

Yourself and Miss. Anna Mahler

I enclose a copy of my self explanatory letter to  
John Murray.

Could you please send me a copy of the letter which  
you have written to Miss. Mahler.

Yours sincerely,



John E. Payne

Enc: 1.

OSWALD HICKSON, COLLIER & CO.

SOLICITORS

PETER F. CARTER-RUCK  
JOHN C. GOW  
JOHN L. KIRKCONEL  
JOHN E. PAYNE  
GORDON D. CALDWELL  
GEOFFREY L. WICKS  
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LONDON WC2R 3AQ

01-836 8333 (10 LINES)  
HICKSOLOR LONDON W.C.2  
TELEX 22533

AND AT  
4 RUE D'ANJOU  
PARIS VIII (ANJ 1304)

MH/KC


28th July 1972

Dear Mr. Rowdon,

Following our meeting last Friday, I now enclose two copies of an agreement between you, Mr. Kimber, and the proposed company, and also a subsidiary agreement between you and Mr. Kimber, which no doubt you will consider and discuss with Mr. Kimber.

I am sending a copy of the agreements to Mrs. Scott-Bayfield, and if she has any comments, or feels that further items should be included, I will let you know. Meanwhile, if you would like to discuss the drafts with me, please do not hesitate to contact me.

Yours sincerely,



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

---

# G. P. PUTNAM'S SONS

---

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



May 31, 1972

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

Dear Mr. Rowdon:

I have now had a chance to make fair progress with your revised version of THE SPANISH TERROR which I am returning to you herewith. While the present version is certainly a good deal more organized and coherent than the previous one, I'm afraid it's still a bit too much "all over the lot" for me to think this is a book we should take on. Quite frankly, in addition, the writing does not seem strong enough for the book to gain much attention. I have annotated the pages of the first chapter fairly heavily but did not feel free to continue marking up your manuscript. I hope the notation may illustrate more precisely what I am saying in this letter. Some special comment might be made about the inordinately large number of sentences that begin with "it was" or the equivalent thereof. The repetition of such sentences makes for both loose writing and dull, inexact reading. Should you want to try another go around I would be happy to consider the attempt but I'm sorry to say that I find the present version still unacceptable.

Sincerely yours,

Harvey Ginsberg  
Senior Editor

HG/nm

1.8.1972

THE SPANISH TERROR

Dear Ben,

It was good of you to revise the contract for this book, and I enclose it with the new clause 5 (f) initialled.

I don't feel hard done by but the book was under-financed, which caused trouble from the beginning. There was no way of foreseeing this at the time of signature--- I thought it would be a quick and straightforward job. To compare with the kind of figures I work in, last week I signed a contract with an advance of £1500 on the British side alone, for a 65-000 word book stipulated on contract to involve 2-3 months work only. Please note I am not blaming you for preparing a contract I was in full agreement with at the time. I did send my agent an SOS for more money when I was half-way through the book but apparently he didn't pass it on either to you or Putnam's. Or perhaps he did. From then on it was a matter of me financing it with other work, not the best way of writing a book like this.

Thank you again for revising the contract.

Yours ever,

Maurice Rowdon

PS To be realistic I don't think more money half way through would have got the book home any sooner. It probably had to go through an unthinkable first version.

1.8.1972

'A Song of the Earth'

Dear Mr Payne,

Thank you for your letter of 31st July, with enclosure.

The speech I was thinking of---virtually a paraphrase of part of one of Gustav's letters to Alma---is on P.35 of my playscript and begins, 'You know, they just don't understand...'. The actual paraphrase begins, I think, with the words, 'What could they make...?' To me it sticks out like a sore thumb and I have always wanted to revise it.

How it would be possible for a writer to keep to the dramatic line of his dialogue while lifting whole passages out of someone else's book I don't know! Perhaps she doesn't either.

I enclose a letter of mine to John Murray which is self-explanatory. With another publisher in the field he might come clean more readily.

Yours sincerely,

Maurice Rowdon

# Constable Publishers

*Constable & Company Limited*  
10 Orange Street  
London WC2  
Telephone: 01-930 0801/7  
Trade: 0621 81 6362/7  
Telegrams: Dhagoba London WC2  
Chairman & Managing Director:  
Benjamin Glazebrook  
Directors:  
D F Grover, Noel Holland  
RAA Holt, Miles Huddleston  
Paul N Marks

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

31 July 1972

*John Marcell*

## THE SPANISH TERROR

In view of the fact that our original offer for the British and Commonwealth rights was an advance of £500, and you have already had £550, the allegation in the last paragraph of your letter of the 29th that we are "starving you to death" looks a bit melodramatic. The point of paying an extra £250 if an American publisher were found was that we would have been able to arrange a co-production and thus cut our costs. After Putnam backed out this was no longer possible (but they may not have come to a decision yet about the revised version).

Anyway, I agree to revising the contract so that the advance clause reads 'A sum of £750 (seven hundred and fifty pounds), £550 (five hundred and fifty pounds) of which has already been paid and £200 (two hundred pounds) of which is payable on delivery.' Would you please initial clause 5 f) of our copy of the contract, and return it to me, and I also enclose a copy of the revised clause, which I have initialled, for you to stick over your copy of the contract.

From England and America you will now have received over a thousand pounds, so I hope you don't feel too hard done by.

*Worms Gm*  
*Bel*

f) A sum of £750 (seven hundred and fifty pounds), £550 (five hundred and fifty pounds) of which has already been paid and £200 (two hundred pounds) of which is payable on delivery.

*Blas*

29.7.1972

THE SPANISH TERROR

Dear Ben,

I ought to have written to you about this myself but left it to David Bolt as it is a money matter. You wrote me (January 18 1970) that you would let me have the rest of the advance on delivery of manuscript. You even offered me part of it after we had agreed that the book needed redoing. What has come unstuck since? I hope it isn't your confidence. A book is all the better for being tough to write. It still needs a final touch, and rewriting in the opening pages, but that is no reason for starving me to death.

Yours ever,

Maurice Rowdon

29.7.1972

THE SPANISH TERROR

Dear Mr Ginsberg,

As you may know, Constable seem very happy with this book. I have now had a chance of examining your comments and I agree that stylistically there is some ironing out to be done. I think too that your comments would be taken of care of by this alone.

To take a few examples, one has to go on talking about Catalonia as a separate province because its administrative machinery remained separate after absorption into Aragón. You delete 'independent' in the phrase 'independent Navarre' but this state was quite independent of the rest of Spain. There seems to me no contradiction between saying that a concentrated wool industry was rendering Castile 'barren rock' and saying that the industry was very prosperous. I never say that the humanists were not nationalistic, as you suggest, though at the same time that is not the word I would use about them: I do say that they advanced the idea of a united Italy, a united Spain. This was not the same as what Henry VIII and Luther were advocating: here the word nationalism does apply. You ask did the Church sanction 'five wives' but of course concubinage is as old as the Church. Sixtus IV's nephews were probably the bastard sons of a friar. The wives of my narrative simply needed quotes.

That the reader doesn't at once understand is my fault and not yours, but nearly all your criticisms are of this textual nature. I am sure you will agree that though the first chapter is difficult, because so many different problems have to be put to the reader, the rest of the book is now a smooth and continuous narrative.

Also the book breaks a lot of new ground, which makes for tough writing in the first draft. I feel that the basic themes---i) that really Christendom never achieved a civilisation and ii) that the modern age which began in the sixteenth century was (and is) necessarily a failure because of the insoluble problems on which it was based (violence being the source and not a side-effect of its organisation)---should be brought out clearly in the first pages instead of being allowed to simply evolve in the course of the narrative.

- 2 -

The impact of the book does depend on the opening chapter. Naturally it is the most difficult to write because not only does the new ground have to be suggested but the reader has to be introduced to the old. Can I convince you that this entirely a stylistic matter, apart perhaps from a few new introductory passages?

Yours sincerely,

Maurice Rowdon

**Bolt & Watson LTD AUTHORS' AGENTS**

Chandos House Buckingham Gate London SW1  
Tel: 01-222 6975 Cables: Bandwag London SW1  
Directors: David Bolt Sheila Watson

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

27th July, 1972

Dear Maurice,

THE SPANISH TERROR

I duly wrote to Ben Glazebrook asking if he would pay the balance of the advance, as I understood he had agreed (with you) to do this: he tells me that he thinks I've probably forgotten the terms of our contract, and in a nutshell wants to wait until we've had a word from Putnams on the revised version before paying out any more money.

Needless to say I had already checked the contract carefully and if we stick to the letter of this you have had £50 more than is due to you, even if we include what is due on publication. What you were actually due for was £300 on signature, which was paid, and £200 due on publication - they actually paid £250 - and another £250 on signature of an American agreement. Nice point, because technically the American agreement was signed in September 1969. But we both know that all is not well at Putnams.

Do we leave it for the time being? Honestly  
Maurice, I think we will have to.

Yours,



DLB/BSH

26.7.1972

'A Song of the Earth'

Dear My Payne,

Thank you for your letter of the 21st.

I enclose as you requested a copy of my letter to Miss Anna Mahler, together with the registered slip.

Yours sincerely,

Maurice Rowdon

26.7.1972

Dear Mr Warne,

I am sorry you had the bother of my Financial Times advertisement recently. As you predicted, my agent could manage it adequately, and the results were fruitful.

I would be grateful to review my situation with you, since my visits to England are now more than brief 'consultations', and I may within days be starting a production company here.

Secondly, the film actor Vladek Sheybal with whom I have worked extensively, and who feels that his tax affairs are not in the right hands, would very much like to seek your advice. If you are willing to give him a consultation you may wish to contact him at his address:

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

Would it be possible for me to see you this coming week, since I shall be leaving England again the week after that?

Yours sincerely,

Maurice Rowdon

23.7.1972

THE SPANISH TERROR

Dear Ben,

Thank you for your letter of 19 July which was something of a relief.

You mention maps and genealogies, does this mean you will not need a list of suggested illustrations? I did prepare one.

I am back for about a couple of weeks.

Yours ever,

Maurice Rowdon

23.7.1972

Dear David,

Thank you for your letter of the 20th. I enclose the LORENZO THE MAGNIFICENT contract duly signed and initialled.

Ben Glazebrook agreed by letter to me last year to pay me the rest of THE SPANISH TERROR advance on acceptance. The time has therefore come to pick up the remaining---I think---£200. I am writing to him today on illustrations etc but not money.

As to the letter you have from Harvey Ginsberg this is not his rejection letter on the new version of this year. But I amagine it makes no odds to the issue.

Yes, indeed, the Financial Times advertisement was most fruitful, and many thanks for your part in it.

Yours ever,

Maurice Rowdon

*Bolt & Watson* LTD AUTHORS' AGENTS

Chandos House Buckingham Gate London SW1  
Tel: 01-222 6975 Cables: Bandwag London SW1  
Directors: David Bolt Sheila Watson

20th July 1972

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

Dear Maurice,

LORENZO THE MAGNIFICENT

Here is the contract signed by Weidenfeld for you to keep; together with the usual copy for your approval, signature and return to us for the publishers. Actually, I think we've come out quite well over this!

I find I do have the letter Harvey Ginsberg wrote to you on May 6th 1971 (sorry if you've been searching for it). I think the best thing is for me to write through Ober with the Constable news, give Harvey another chance to reconsider, and if he's adamant, let Ober disentangle the contract and try elsewhere on their side.

Obviously we want an American to come in on coproduction if possible, and soon.

Any luck with a backer for the stage production?

Yours aye,

*David*

DLB/MYS

PS. Please sign new clause 4 (f) as they have done. b.

Maurice Rowdon, Esq.,  
Casa Campardi,  
53037 San Gimignano,  
(Siena)  
ITALY.

19 July 1972

*John Manier*

I do apologise for being so long in writing to you about THE SPANISH TERROR. There is no doubt that it is very greatly improved in its new version, and I can now confirm that we would like to publish. I am sure you have ideas about maps and genealogical trees, both of which will greatly help the reader to follow your narrative, and perhaps you could send me a list of what you suggest in due course. I still have reservations about specific passages, but nothing that can't be ironed out. The main thing is that the narrative is much tighter now and most of your sentences hold a full charge of meaning, which seemed to me maddeningly absent in the first version.

I expect you are in the Tuscan hills, but I am sending a copy of this letter to your London address as well, just in case you are not.

All being well, we would hope to publish next April or May.

*Ben*

cc: Mr David Bolt  
London Address ✓



**POLYDOR LTD**

17/19 Stratford Place  
London, W1N 0BL

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

10th July 1972.

Dear Mr. Rowdon,

A Song of the Earth

Thank you for your letter of 4th July 1972. I am pleased to hear that you have obtained the financial support you needed for your production.

I am afraid we have no studio facilities available and therefore cannot help in this form of collaboration. All our major recording projects are undertaken in Germany, and if we do record here we have to hire a hall and bring in equipment. I am sorry we cannot help you.

Yours sincerely,

PETER RUSSELL,  
Classical Marketing Manager.

Telephone: 01-499 8686  
Telegrams & Cables: Polydor, London, W.1.  
Telex: 27133 Polydor (Ldn.)  
Managing Director: John Fruin  
Directors: Peter Erdmann (German)  
Steve Gottlieb  
Werner Vogelsang (German)

R. F. Coyle, B.Sc., (Econ) (Hons) (London), A.I.B.  
Gilbart Prizewinner in Banking

---

Ref. LA/97

"Brooklands",  
Friars Close,  
Shenfield,  
Brentwood, Essex.

Tel: Brentwood 352

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

11 July, 1972

Dear Mr. Rowdon,

Thank you for your letter of the 28th June.

As a financial practitioner the main point in my writing to you was to judge whether I could be of assistance in securing the finance you need and in this connection I wonder whether you would also consider the possibility of straightforward loan monies. In any case perhaps you would let me have sight of your latest Accounts, together with the following information:-

- a) the age and experience of your management;
- b) whether any security could be provided to cover the finance you need; and
- c) the name and address of your bankers.

Perhaps you would also let me know the total amount you require.

Yours sincerely,



TELEPHONE IVER 546.  
LONDON AREA DIAL 490.

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

Ref : CMJ /2085 /ROW.

1972 July 17th.

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

Dear Maurice,

We shall be on the continent from July 26th to about August 12th.

If there is anything urgent outstanding, perhaps you would give me a ring.

Best personal regards,

A handwritten signature in black ink, appearing to read 'Tony Jacobsen'. The signature is written in a cursive style with a long horizontal stroke at the top.

Tony Jacobsen.

**Bolt & Watson LTD AUTHORS' AGENTS**

Chandos House Buckingham Gate London SW1  
Tel: 01-222 4791 Cables: Bandwag London SW1  
Directors: David Bolt Sheila Watson

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

12th July, 1972

Dear Maurice,

THE FALL OF VENICE

Here's a batch of correspondence from Weidenfeld and The Venice in Peril fund which I opened in case we could deal. In fact I'm sure you'll want to let them have the use of these extracts for free, but as you'll be back soon I thought you'd like to deal yourself.

I'm sending the contract off to Weidenfeld today for the LORENZO book.

Yours,

*David*

DLB/BSH:encl.

19.7.1972

VENICE IN PERIL FUND

Dear Miss MacFarquhar,

I have just received your letter of June 21st and a letter from Messrs Weidenfeld with your request to use an excerpt from my book THE FALL OF VENICE for a Venice In Peril anthology.

I would be most happy for you to use the extract you mention free of charge and I wish your project every success.

Yours sincerely,

Maurice Rowdon



# THE VENICE IN PERIL FUND

(The British Committee for the Preservation of Venice)

18 CARLTON HOUSE TERRACE LONDON SW1

TELEPHONE 01 930 2591 and 01 930 4575

June 21st, 1972

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The Viscount Norwich

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The Lady Thorneycroft

**HON. TREASURER**

R. H. Grierson, Esq.

**HON. SECRETARY**

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Denys Sutton, Esq.  
G. S. Tucker, Esq.

**HON. MEMBER**

Professor John McAndrew

Dear Mr. Rowdon,

Recently I have been asked to act as honorary editor in compiling an anthology for the Venice In Peril Fund. We hope to include voluntary contributions from contemporary writers on Venice.

We should be most appreciative, if you were willing for us to reproduce a section from your book "The Fall of Venice" from Page 132 at the beginning of Chapter 10 to Page 137 line 8 "fervid preparation". We should make all the due acknowledgements.

Yours sincerely,

Elizabeth MacFarquhar

Please reply to Miss E. MacFarquhar,  
Park Cottage,  
Minstead,  
Lyndhurst,  
Hampshire.



# THE VENICE IN PERIL FUND

(The British Committee for the Preservation of Venice)

18 CARLTON HOUSE TERRACE LONDON SW1

TELEPHONE 01 930 2591 and 01 930 4575

June 21st, 1972

**CHAIRMAN**

The Viscount Norwich

**VICE-CHAIRMEN**

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G. S. Tucker, Esq.

**HON. MEMBER**

Professor John McAndrew

Dear Sir,

Recently I have been asked to act as honorary editor in compiling an anthology for the Venice In Peril Fund. We hope to include voluntary contributions from contemporary writers on Venice.

We should be most appreciative if you and the author were willing for us to reproduce a section from the Fall of Venice by Maurice Rowdon 1970. The extract is from Chapter 10 The City of Music from Page 132, the beginning, to Page 137 line 8 "ferid preparation." We should make all the due acknowledgements.

Yours sincerely,

Elizabeth MacFarquhar

Please reply to Miss E. MacFarquhar,  
Park Cottage,  
Hirstead,  
Lyndhurst,  
Hampshire

July 5 1972

Miss E MacFarquhar  
Park Cottage  
Minstead  
Lyndhurst  
Hampshire

Dear Miss MacFarquhar,

Thank you for your letter of June 21st. We should be very happy for you to use extracts from THE FALL OF VENICE by Maurice Rowdon in your anthology for the Venice In Peril Fund free of charge. I am however forwarding your letter to Mr Rowdon and am asking him to confirm direct to you that he is happy for you to use the extracts as well.

Yours sincerely,

Katherine Fox  
Foreign Rights Department

GEORGE **Weidenfeld & Nicolson** LIMITED

5 WINSLEY STREET OXFORD CIRCUS LONDON W1N-7AQ · TELEPHONE : 01-580 7941

TELEGRAMS AND CABLES : NICOBAR LONDON W1 · TELEX : 262512

5 July 1972


Mr Maurice Rowdon  
Bolt Watson and Co  
Chandos House  
Buckingham Gate  
London SW1

Dear Mr Rowdon,

I am enclosing a copy of a letter from The Venice in Peril fund asking to use extracts from your book **THE FALL OF VENICE**. I am also enclosing a copy of my letter to them from which you will see we are happy for them to use the extracts free of charge but that they must for confirmation from you.

I do hope you too will be happy for them to go ahead on this basis and I would be very grateful if you could confirm this to them.

Yours sincerely,

  
Katherine Fox  
Rights Department

Enclosure:

# Constable Publishers

Maurice Rowdon, Esq.,  
Casa Campardi,  
53037 San Gimignano,  
(Siena)  
ITALY

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*The Hon. John Jolliffe*  
*Paul N Marks*

September 27, 1971

*Dear Maurice,*

## THE SPANISH TERROR

I understand that David Bolt has shown you my letter of August 20, and that you are broadly speaking in agreement with the points we raised. Could you confirm that this is so? I am having the typescript sent back to you by separate registered post.

*John Jolliffe*  
*BJM*

16 Pepys Close,  
Milton Road,  
Ickenham,  
UXBRIDGE,  
Middlesex.

12th July 1972.

Maurice Rowdon Esq;  
5 Tamworth Street,  
LONDON, S.W.6.

Dear Mr. Rowdon,

Thank you very much for sending me "The Song of the Earth" to read. I found it very moving and I am sure it will be a great success when it is staged.

Unfortunately, some of my existing commitments are proving more onerous than expected and I shall be unable to become a backer of "The Song of the Earth".

Thank you again for letting me see the mss. I hope you are able to present it this autumn and that it gets the great reception it merits.

Yours sincerely,

A handwritten signature in cursive script that reads "Tom Watling". The signature is written in dark ink and is slanted slightly to the right.

T. F. WATLING

4.7.1972

Diaghilev

Dear Tony Godwin,

Arnold Haskell has given me a letter of introduction to Serge Lifar and I'd like to stop in Paris on my way to Italy for that. However, I am worried about the finances, and would prefer to wait for the LORENZO contract to come through before leaving. I don't want to breathe down your neck on this but would it be possible to sign me up this week?

Yours,

Maurice Rowdon

4.7.1972

'A Song of the Earth'

Dear Mr Russell,

Thank you for your letter of 30 June, together with the photographs of Fenella Fielding and Vladek Sheybal.

This production is at the point of being fully invested, so at the moment I see no need for further financial participation. I would be very interested in a different kind of tie-up with yourselves, perhaps involving Peter Maxwell Davies in his electronic décor for the show, and in the form of mutual publicity. It does seem a pity to waste the attention on Mahler, especially as I plan to tour the show in Germany. I don't want to breathe down your neck on this but it is possible that something by way of collaboration might occur to you, if only in the form of studio facilities.

Yours sincerely,

Maurice Rowdon

Peter Russell Esq.,  
Polydor Ltd.,  
17/19 Stratford Place,  
London,  
WIN OBL



POLYDOR LTD

17/19 Stratford Place  
London, W1N 0BL

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

30th June 1972.

Dear Mr. Rowdon,

A Song of the Earth

Thank you for your letter of 17th June about your forthcoming production of 'A song of the Earth'.

We have considered the possibility of assisting you financially very thoroughly, but unfortunately our budget for this sort of activity is very limited and has already been fully allocated. I therefore very much regret that we are unable to help you.

I am returning the photographs of Vladek Sheybal & Fenella Fielding and wish you every success in your venture.

Yours sincerely,

PETER RUSSELL,  
Classical Marketing Manager.

Telephone: 01-499 8686  
Telegrams & Cables: Polydor, London, W.1.  
Telex: 27133 Polydor (Ldn.)  
Managing Director: John Fruin  
Directors: Peter Erdmann (German)  
Steve Gottlieb  
Werner Vogelsang (German)

3.7.1972

Toby Rowland Esq.,  
Stoll Theatres Corp. Ltd.,  
Cranbourne Mansions,  
Cranbourne Street,  
London,  
W.C.2.

Dear Toby,

It was good to see you again and to discuss my project for a new 400-seat theatre in the Fulham/Hammersmith area, if possible on a riverside site.

I understand that you might well be interested when the time comes to enter into some kind of association with myself or the proprietors to ensure that the theatre operates as an all-the-year-round rent-yielding enterprise.

I believe such a theatre might well become an important venue for try-outs, and therefore help to simplify your task of filling thirteen West End theatres with shows.

Yours ever,

Maurice Rowdon

3.7.1972

Messrs Brimfield Builders  
94 Keston Avenue  
Old Coulsdon  
SURREY

Dear Mr Brimfield,

Thank you for letting me see the enclosed.

It looks as though this is a Greater London ruling and there is no way round it.

Yours,

Maurice Rowdon



**BRITISH BROADCASTING CORPORATION**

BROADCASTING HOUSE LONDON W1A 1AA

TELEPHONE 01-580 4468 CABLES: BROADCASTS LONDONPS4

TELEGRAMS: BROADCASTS LONDON TELEX TELEX: 22182

Ext. 3608/3346

Reference: 01/CT/BWBT

24th May, 1972

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

Dear Mr. Rowdon,

Thank you for your letter of 15th May, 1972 regarding promotion material for OMNIBUS:THE FALL OF VENICE.

I have spoken to the producer who has now given me more details of this work and in view of what was involved I can amend my offer to one of £20.

I enclose one of our standard letters covering this and if you are willing to agree to the terms would you sign and return one copy and I will authorise payment of the fee.

Yours sincerely,

(Brian Turner)  
Copyright Department.

2 Enclosures.



**BRITISH BROADCASTING CORPORATION**

BROADCASTING HOUSE LONDON W1A 1AA

TELEPHONE 01-580 4468 CABLES: BROADCASTS LONDON PS4

TELEGRAMS: BROADCASTS LONDON TELEX TELEX: 22182

**Ext. 3608/3346**

Reference 01/CT/BWBT

24th May, 1972

Name of Programme: OMNIBUS:THE FALL OF VENICE

Project Number: 063180058

Service: BBC-1

Nature of Contribution: Promotion material and a draft billing for above programme

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

Dear Mr. Rowdon,

The BBC would like the right to use as desired in connection with this programme your contribution as set out above, and for this I suggest a fee of £20.

If you agree, please sign and return one copy of this letter. The second copy is for your retention.

Yours sincerely,

(Brian Turner)  
Copyright Department

---

To: Copyright Department

I accept the terms set out above:

Signed.....

Date.....

3.7.1972

J. Stone Esq.,  
419 Mile Oak Road,  
Portslade,  
Sussex.

Dear Mr Stone,

In the course of our discussions together we have proposed to set up in association with each other a company for theatrical productions to be called Portslade Productions or other suitable name. It is understood that you will contribute £3650 in the first instance to the Company, and that I will contribute the equivalent amount in the form of expertise, play property and founder's shares. It is agreed that we shall share the equity 50/50.

It is also understood that when a show needs financing beyond the sums stated above we shall at our discretion increase the amount of our financial commitment or sell shares in the particular production involved to outside investors by mutual agreement, if this is legally possible.

It is understood that the artistic policy of the Company be entirely in my hands and that I shall have the sole running of the theatrical side of the business. It is further agreed that general policies as to the manner of financing a project be determined by mutual agreement.

It is suggested that the Company put its account in the hands of Barclay's Bank Ltd., 137 Brompton Road, London, S.W.3.

Yours sincerely,

Maurice Rowdon



THE NUFFIELD THEATRE, UNIVERSITY OF SOUTHAMPTON

Postal code: SO9 5NH

Box Office 55028

Business Manager: Joan H. Abbs Tel 59122

Technical Manager: Stanley Rixon Tel 59122 & 56440

29 June, 1972

Dear Mr. Rowdon,

Thank you for your letter of 20 June concerning the production 'A Song of the Earth' which you propose to tour in the autumn. Unfortunately all our dates are now booked and unless there is a last-minute cancellation, I cannot see the possibility of our having the play here.

Yours sincerely,

Joan H. Abbs,  
Business Manager.

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

THE ROSE HOUSE  
HINDHEAD  
SURREY  
VEGETARIAN GUEST HOUSE

Tel. Hindhead 389 Station: Haslemere

*Received  
8th 1992*

Dear Mrs Rowden,

Just a line in case by any chance you and y  
your husband were contemplating coming along fairly soon to  
say that we are closed until February 1~~st~~<sup>th</sup> for accounts , decor  
-ating etc., However we are taking bookings for the week-end  
of the 1~~st~~<sup>th</sup> and from then onwards and do hope to have the  
pleasure of seeing you both.

Hindhead looks absolutely marvellous when  
there is snow so I hope you will not be put off if we do get  
snow later on, - we really can offer you some supberbscenery.

Kindest wishes to you for the New Year,

Yours sincerely,

( Mrs Madoux Nicholson.)

*Madoux Nicholson*

101 Seymour Place  
London, W.1

Dear Patients and Friends:

For many years I have been considering starting a homeopathic/naturopathic nursing home. I have become increasingly frustrated by the space limitations of 101 Seymour Place and my inability to take on a medical assistant and other staff which would enable me to better serve you.

In addition, I need the facilities to carry out research and teaching and to develop my particular field of medicine. The nursing home would be able to facilitate the treatment of chronically ill patients, which at present no other similar establishment is able to provide.

I am now implementing plans to operate such a health centre/hospital/nursing home in the country near London. As far as I am concerned, a suitable property must be found and made operational by 1974 if I am to continue my practice in the United Kingdom. I would continue my London practice and spend several days each week in London.

In summary:

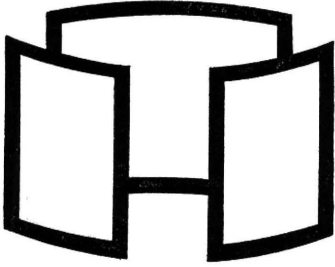
- WHAT: An international health centre with 40 patient rooms; medical and clinical staff and equipment for diagnosis, treatment, research and teaching.
- WHERE: Within 40 miles of London, preferably between London and Oxford or London and Portsmouth.
- WHY: There is presently no health centre/hospital/nursing home in the U.K. where my patients can follow courses of treatment prescribed by me, or by other unorthodox and qualified doctors.
- WHO: There will be an operating and governing body, and I would serve as Medical Director. I would anticipate being able to provide some places for patients of other homeopathic doctors.
- WHEN: Operational not later than 1974.
- HOW: I wish to form a working committee to help bring this plan into actuality and would welcome your participation, ideas and any information as to a suitable property.

I should be grateful if you would fill in the enclosed questionnaire and return it accordingly.

Very sincerely yours,

CHS

Dr. C. H. Sharma



# Gardner Centre for the Arts

Director Walter Eysselinck DFA  
Deputy Director Alan Daiches  
Musical Director Laszlo Heltay  
Administrator Alwyne Scrase Dickins

Administration  
0273-685447  
Box Office  
0273-685861

University of Sussex  
Falmer Brighton  
BN1 9RA

ASD/DD

27 June 1972

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

Dear Mr. Rowdon,

A SONG OF THE EARTH

Thank you for your letter dated 20 June.

It sounds a very interesting project but I think it might present problems for us with regard to dates and money.

You mention a run in the early autumn and this simply would not be possible for us. Our own repertory season runs until 21 October and thereafter the theatre is almost fully booked until the end of the Autumn Term, i.e. 16 December. Most of the bookings are confirmed but a couple of weeks are only pencilled in at the moment. Apart from this, there are a couple of one or two night spots unbooked.

Perhaps you could be more specific about how many performances you are looking for and how flexible you can be over dates.

Could you also let me know what financial arrangements you had in mind. We are not in a position to offer much in the way of guarantee and normally operate on a shared risk basis with us providing the theatre, technical supervision and assistance, FOH staff and facilities and printing and publicity costs, with the visiting management responsible for providing us with a 'package' production.

Could you let me know what you feel about this fairly soon as I must get the next season finalised shortly.

With best regards,

Yours sincerely,

Alwyne Scrase Dickins  
Administrator.

# Thames Television

Thames Television Limited  
Thames Television House  
306 Euston Road  
London NW1 3BB  
01-387 9494

26 May 1972

M. Rowdon Esq  
5 Tamworth Street  
London SW6

Dear Mr Rowdon

Thank you for your letter about a possible programme on Italy. We have no documentary slots immediately available but I would certainly be willing to hear of proposals for programmes that are not too costly.

I am just off on holiday but perhaps you would care to give me a ring mid-June.

Yours sincerely

*Barbara Pelley*

*IM* Ian Martin  
Executive Producer  
DOCUMENTARIES

(Dictated by Ian Martin and  
signed in his absence)

28.6.1972

'A Song of the Earth'

Dear Mr Coyle,

Thank you for your enquiry about my advertisement in The Financial Times of 20 June, 'Backer required for theatrical production...'

This is a show with Penella Fielding and Vladek Sheybal, director Peter Watson. Sound-décor by Peter Maxwell Davies. I would be interested to hear of any way you could assist me.

Yours sincerely,

Maurice Rowdon

27.6.1972

Re: 5 Tamworth Street, S.W.6

Dear Mr Mitchell,

The Trust feels that the extra charge for the outside drain on your bill arises from your not co-ordinating with the Inspector, and your workers on two occasions missing an appointment with him. They say that a grant was applied for at the beginning of the operation and that this was known to you months before work began. In any case, all drainage work should comply with local regulations.

They also say they are dissatisfied with one or two aspects of the plumbing, for instance the placing of the bath in such a way that it moves, having been insufficiently levelled at the outset. This means there is constant dampness round the floor and that any putty-mixture put between the tiles and the bath is ineffective for long. Of course I myself have mentioned the dangerous amount of air in the hot water pipe, which is sometimes sufficiently strong to almost knock a cup out of one's hand. This is the kind of apparently unimportant detail that colours the Trust's attitude. They were expecting a sound job all the way through and relied on me to get it. I myself realise that may have been rather let down by the men you contracted out to, and that this is no reflection on your own standards.

The Trust are studying the bill and I have put it to them to pay the outstanding amount minus the extra for the outside drain, as you suggested.

With best wishes,

Yours sincerely,

Maurice Rowdon

27.6.1972

'A Song of the Earth'

Dear Dr de Blicck,

The British Council has advised me to write to you on the subject of the above show, as one of my objectives in setting it up is a tour of the Continent.

This is a two-character play on the life of Gustav and Alma Mahler. Alma will be played by Fenella Fielding, and Gustav will be played by Vladek Sheybal (WOMEN IN LOVE, THE BOYFRIEND etc). It will be directed by Peter Watson.

Peter Maxwell Davies, whose new opera will have its première at Covent Garden this coming month, will electronically 'design' the sound-effects and the music in such a way as to show Mahler 'thinking towards' his own themes.

I wonder if this sounds sufficiently interesting for you to handle.

I have a home in Italy and we could perhaps meet some time in late July or August at some mutually advantageous place.

Yours sincerely,

Maurice Rowdon

26.6.1972

'A Song of the Earth'

Dear Mr Kimber,

Thank you for your enquiry about my advertisement in The Financial Times dated 20 June, 'Backer required for theatrical production...'

The above show is a two-character play with Fenella Fielding and Vladek Sheybal (WOMEN IN LOVE, THE BOYFRIEND). It will be directed by Peter Watson. It deals with the life of the world-famous composer Gustav Mahler and his wife Alma. Peter Maxwell Davies, whose new opera will be having its première at Covent Garden this coming month, will 'design' the sound effects and the music. There will be a brief pre-West End tour, with the Continent and the States involved later.

If this interests you I wonder if we could meet to discuss the budget and the dates. I would be happy to come to Stockport if we had a word together on the telephone previously.

Yours faithfully,

Maurice Rowdon

26.6.1972

'A Song of the Earth'

Dear Mr Kimber,

Thank you for your enquiry about my advertisement in The Financial Times dated 20 June, 'Backer required for theatrical production...'

The above show is a two-character play with Fenella Fielding and Vladek Sheybal (WOMEN IN LOVE, THE BOYFRIEND). It is to be directed by Peter Watson. It deals with the life of Gustav Mahler and his wife Alma. Peter Maxwell Davies, whose new opera will be having its première this coming month at Covent Garden, will 'design' the sound-effects and music. There will be a brief pre-West End tour, with the Continent and the States involved later. Naturally a two-hander is most economical for touring.

If this interests you I would be grateful if you would telephone me. We could perhaps then meet to discuss the budget and the dates.

Yours faithfully,

Maurice Rowdon

*Bolt & Watson* LTD AUTHORS' AGENTS

Chandos House Buckingham Gate London SW1  
Tel: 01-222 6975 Cables: Bandwag London SW1  
Directors: David Bolt Sheila Watson

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

15th June 1972

Dear Maurice,

I had to write a fairly guarded letter to The Financial Times, to avoid having them leap to the obvious conclusion that we are associated as a firm with the stage production, but I'm sure it will be quite adequate for their requirements.

I don't much like the idea of your being agent-less on the film and T.V. side. I've never quite worked out where things went wrong between you and Margery Vosper, but surely she would be very well capable of handling what you call your minimum commitment?

As soon as I hear again from Tony Godwin on LORENZO I'll come back to you.

Yours,

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

DLB/BSH



# MERMAID THEATRE

PUDDLE DOCK UPPER THAMES ST BLACKFRIARS LONDON EC4

Telephones: BOX OFFICE 01-248 7656

RESTAURANT 01-248 2835

OFFICES 01-236 9521

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

16th June, 1972.

Dear Mr. Rowdon,

Thank you for sending A SONG OF THE EARTH. I enjoyed reading the play which is certainly successful in maintaining interest in only two characters - the relationship merges powerfully. However I am afraid that we cannot offer to come in with you in a production of it here. Our plans now take us up to the end of the year.

However thank you for letting us read it and best of luck for its production.

Yours sincerely,

*Alan Strachan*

ALAN STRACHAN

Associate Director.

TELEPHONE IVER 546.  
LONDON AREA DIAL 490.

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

Ref : CMJ/1994/ROW.

1972 June 12th.

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

Dear Maurice,

I confirm our conversation last week in the course of which I explained that I had approached Mr. Klug on your behalf with regard to the interest of your father-in-law, Mr. G. B. Fischer, in investing at least £120,000 in a property situation in the U. K.

I explained to Mr. Klug that Mr. Fischer was a man of mature years and was originally a native of Berlin, and who was forced to leave the country due to the Nazi regime, and who now has U. S. A. nationality, but is domiciled in Italy with interests in Switzerland.

Mr. Klug authorised me to say that he would be pleased to have a discussion with Mr. Fischer when he is next in England, and pointed out that this should really be on the basis of a reciprocal exchange of opportunities. In return for offering participation in a development in the U. K., some form of participation should be offered in some acceptable enterprise on the Continent.

Incidentally, I entirely agree with these sentiments, and if your father-in-law accepts this and has a worthwhile proposition to make, I would be delighted to effect the introduction when he is over here later in the year.

Best personal regards,



Tony Jacobsen.

c. c. I. Klug Esq.

21.6.1972

' A Song of the Earth '

Dear Sir,

I am setting up a two-hander stage production on the life of Gustav and Alma Mahler for a tour of this country and am wondering if you can help me in the matter of an eventual tour of the Continent.

Fenella Fielding will be playing Alma, and Vladek Sheybal will play Gustav. Peter Watson is the director. Peter Maxwell Davies will be electronically designing the sound-effects and 'Mahler thinking towards' his own music.

Naturally I am talking in terms of next year, as far as the Continent is concerned.

Yours sincerely,

Maurice Rowdon

20.6.1972

'A Song of the Earth'

Dear Mr Dickins,

Further to our telephone conversation ten days ago I am writing to you on the subject of the above production, which is a two-hander stageplay on the life of Gustav and Alma Mahler. I would be most grateful to know if a run at your theatre would be possible.

Fenella Fielding will play Alma, and Vladek Sheybal will be playing Gustav. The play will be directed by Peter Watson. Peter Maxwell Davies will be electrtonically designing the sound effects and 'Mahler thinking towards' his own music.

I have not yet found the première theatre but am looking for a date in the early autumn.

Yours sincerely,

Maurice Rowdon

20.6.1972

'A Song of the Earth'

Dear Miss Abbs,

I am writing to you on the subject of the above production, which is a two-hander stageplay on the life of Gustav and Alma Mahler. I wonder if a visit to your theatre would be possible during the tour.

Fenella Fielding will play Alma, and Vladek Sheybal will be playing Gustav. The play will be directed by Peter Watson. Peter Maxwell Davies will be electronically designing sound effects and 'Mahler thinking towards' his own music.

I have not yet found the première theatre but am looking for a date in the early autumn. Would an autumn date be possible at your theatre, assuming that the production is of interest to you?

Yours sincerely,

Maurice Rowdon

17.6.1972

' A Song of the Earth '

Dear Mr Russell,

I am writing to you on the subject of the above production which is a two-hander stageplay on the life of Gustav and Alma Mahler. I am looking for a date in the early autumn, and am at present in discussion with the Mermaid theatre, the Yvonne Arnaud theatre in Guildford and the Open Space in Tottenham Court Road.

Fenella Fielding will be playing Alma. Vladek Sheybal will be playing Gustav.

The director will be Peter Watson.

I am hoping that Peter Maxwell Davies will be designing the sound effects and music in such a way as to form a unity with Mahler 'thinking towards' his own music.

While I am also aiming at the West End this premiere will be the launching pad for a tour not only of this country but the Continent and the United States. Naturally a two-hander is most economical to tour.

Do you see in this production any possibility of a tie-up with yourselves, either in the form of collaborative publicity or a financial participation?

I enclose photographs of the artists.

Yours sincerely,

Maurice Rowdon

16.6.1972

'A Song of the Earth'

Dear Mr Kirkwood,

As arranged I enclose the rest of the documentation on this production.

Yours sincerely,

Maurice Rowdon

PS Vladek Sheybal's letter, you will remember, is with the production budget I left with you.

17.6.1972  
17.6.1972

'A Song of the Earth'

Dear Mr Russell,

I am writing to you on the subject of the above production which is a two-hander stageplay on the life of Gustav and Alma Mahler.

Fenella Fielding will be playing Alma. Vladek Sheybal will be playing Gustav.

The director will be Peter Watson, who began at the Yvonne Arnaud theatre in Guildford and went on to the Welsh National theatre.

I am hoping that Peter Maxwell Davies will be designing the sound effects and music in such a way as to form a unity, with Mahler 'thinking towards' his own music.

I am looking for a date in the early autumn, and am at present in discussion with the Mermaid theatre, the Yvonne Arnaud in Guildford and the Open Space theatre in Tottenham Court Road.

While I am also aiming at the West End this première will be the launching pad for a tour not only of this country but the Continent and the United States. Naturally a two-hander is most economical to tour.

Do you see in this production any possibility of a tie-up with yourselves, either in the form of collaborative publicity or a financial participation?

I enclose photographs of the artists, and photostats of the letters of consent.

Yours sincerely,

Maurice Rowdon

Production Manager  
Gordon Marshall

House Manager  
John Stephenson

Secretary  
Mary Chidley



Director and Administrator  
Laurier Lister

Chairman  
A. W. Graham-Brown

# YVONNE ARNAUD THEATRE

MANAGEMENT LIMITED

Millbrook, Guildford, Surrey. Telephone: Guildford 64571/2/3

June 12th 1972

Dear Mr. Rowdon,

THANK YOU for your letter of June 10th, and for sending me a copy of  
A SONG OF THE EARTH, which I shall look forward to reading. When  
I have done so, I will let you know whether I think the play might be  
suitable for presentation here.

Yours sincerely,

Maurice Rowdon, Esquire,  
5, Tamworth Street,  
LONDON, S.W.6.

13.6.1972

Dear David,

The Financial Times

I enclose Warne's photostat of the Financial Times letter to him. The reference letter, as you say, would ideally come from a dramatic agent but I am still without a base in this respect. I did of course take up your suggestion to speak to Jenne Casaroto but she is quite simply, even quite helplessly, unable to take on even the minimum commitment I require of her, namely simply to oversee contracts when they are ready. CMA have halved staff as you know and 'let us talk again in three or four months' she says.

Lorenzo the Magnificent

I am most excited about the Lorenzo project, in case you fear that the above activities interfere with my writing life.

Diaghilev

I have been in touch with Arnold Haskell, who is probably the world's leading authority on Diaghilev. He promises all the help he can give me, which is of course a great boost, especially in the matter of personal introductions. I have prepared a few pages for Tony Godwin on the Sources but still have more exploring to do. The quickie will help me to do this thoroughly and coolly.

Both projects show me how deeply bored I was by the Spanish theme. As a Hollywood writer said to me the other day, if you don't feel the fascination you can't communicate it.

Yours ever,

Maurice Rowdon

12.6.1972

'A Song of the Earth'

Dear Mr Strachan,

Further to my letter of the 10th inst and our telephone conversation earlier today I am enclosing a copy of the above script for your attention.

I would of course much appreciate a quick answer on this as time is getting short for an autumn production.

Yours sincerely,

Maurice Rowdon

PS The advance appeal of this production lies in the immense popularity of Mahler, especially among the young. I expect solid publicity to accrue from the cooperation of London orchestras and EMI records with whom I am in touch.

11.6.72

Dear Toby,

You may remember we once or twice discussed a project I had for starting a new London theatre.

These plans of mine have now matured into a project with very substantial backers interested.

You promised to give me the benefit of your vast experience when I was ready. Can we therefore talk?

Yours ever,

Maurice Rowdon

11.6.72

Diaghilev

Dear Mr Haskell,

You were good enough to allow me to take up your time on the telephone yesterday on the subject of Diaghilev. I feel I still might be able to explore personal aspects of Diaghilev which not yet been charted. I was fascinated by Serge Lifar's book on his own life---his account of meeting you again after the last war, among other things. I do find him illuminating in an awful lot of things (like Hitler's appearance). And I would like to hear all the fantasies he has surely been weaving in the last few years. Do you think he would see me? I was TV filming in Venice two years ago and one of the my actors, a Pole, went down on his knees in a puddle to him, in the Fenice square. They exchanged addresses, so I can get to him direct I think. But a word from you would be the strongest of all. I feel Lifar respects you tremendously. I suppose liars always respect the truthful. After all one must have studied the truth a lot to weave and manipulate it so cleverly.

Yours sincerely,

Maurice Rowdon

10.6.72

'A Song of the Earth'

Dear Mr Lister,

You may remember that we spoke together over the telephone last week on the possibility of my bringing this production to Guildford. If I may recapitulate, this is a two-hander with Vladek Sheybal playing Gustav Mahler and Fenella Fielding his wife Alma. Peter Watson will be directing, and I am hoping that Peter Maxwell Davies will be designing the music and sound effects side without recourse to gramophone excerpts.

Since I may not find a home for this production before the end of this year, and since it is always possible (I imagine) that one of your dates between now and Christmas may be altered, I would greatly appreciate it if you would give the script your attention, so that we could establish this early if there is an interest. I am especially anxious for this as my backers seem to have a strong prejudice in favour of your theatre.

Yours sincerely,

Maurice Rowdon

10.6.72

Dear Mr Strachan,

I have been trying to reach you by phone but I think the quickest way is to write to you. I would like to discuss with you the possibility of bringing a production to the Mermaid which I am in process of setting up. It is a two-hander based on the life of Gustav and Alma Mahler. Vladek Sheybal will be playing Gustav and Fenella Fielding Alma, with Peter Watson directing. I am hoping that Peter Maxwell Davies will be designing the music and sound effects. I am aiming at a date in the early autumn.

Yours sincerely,

Maurice Rowdon

Maurice Rowdon

June 7 1972

Classified Advertisement

I would be grateful if you would insert the following line advertisement in tomorrow Thursday's edition as per our telephone conversation this morning:

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RNC/JMF

6th June, 1972.

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

Dear Sir,

With reference with your letter dated the 31st May,  
we acknowledge receipt of the following documents which we  
shall be pleased to hold on your behalf for copyright  
purposes:-

A filmscript called 'AFTERWARDS'  
A Playscript called 'A SONG OF THE EARTH'

Yours faithfully,  
for BARCLAYS BANK LIMITED.



Manager.

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Tel: 01-222 6975 Cables: Bandwag London SW1  
Directors: David Bolt Sheila Watson

9th June 1972

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

Dear Maurice,

Can't get you at all on the telephone.

Would you be interested in doing a quickie on LORENZO THE  
MAGNIFICENT for Weidenfeld? About 65,000 words, and it should  
take 6 months at most. Illustrated - pretty lavishly, I'd think.

If you are interested I'll tell Tony Godwin, who will then  
cost the thing and come back with a firm offer.

This is, of course, in response to our request for some-  
thing to plug the gap before DIAGHILEV.

Yours,



DLB/MYS

4.6.1972

'A Song of the Earth'

Dear Mr Stiff,

London Management might be interested to know that ALMA in this production will be played subject to contract by Miss Fenella Fielding.

I already mentioned that Vladek Sheybal will be playing GUSTAV.

The play will be directed by Peter Watson. He began under Laurier Lister at Guildford and went on to the Welsh National Theatre. He is now connected with the Open Space theatre and I have very high hopes of him.

Yours sincerely,

Maurice Rowdon

2.6.1972

'A Song of the Earth'

Dear Gertrude,

Further to my letter and presentation blurb of 25 May Fenella Fielding will be playing the part of ALMA.

Yours,

Maurice Rowdon

Stanley House  
Farm Lane  
S.W.6.  
30.5.1972

'A Song of the Earth'

Dear Maurice,

I have read the above playscript with great pleasure and will be delighted to play Gustav.

I understand that all being well we shall be starting rehearsals towards the end of this coming July.

I agree to a salary during the run of £100 a week, subject of course to contract.

Yours ever,

A handwritten signature in black ink, reading "Vladek Sheybal". The signature is written in a cursive, flowing style with a long, sweeping tail on the final letter.

Vladek Sheybal

1.6.1972

'A Song of the Earth'

Dear Mr White,

Yesterday I asked Miss Fenella Fielding if she would like to play the part of ALMA in the above two-hander, a copy of which I am enclosing for your attention.

My prospective backers are accustomed to film financing and I would therefore be grateful if, in the event of Miss Fielding liking the part and the play, I could have a letter from her or from yourself to say that she is interested. It would also be useful if you and I could agree roughly on a fee, subject of course to contract, since I have budgetted the production to a fairly definite amount.

GUSTAV will be played by Vladek Sheybal. The director will be Peter Watson, a young man of whom I have high hopes and who has been for the last six years at Guildford, Welsh National Theatre and, now, the Open Space.

Yours sincerely,

Maurice Rowdon

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LARRY DALZELL  
PATRICIA MARMONT

30th May 1972.

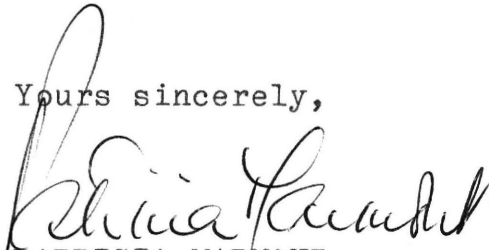
Maurice Rowdon Esq.,  
5 Tamworth St.,  
London S.W.6.

Dear Mr. Rowdon,

THE SONG OF THE EARTH.

Geraldine McEwan and I both thank you for letting us read this script. We both feel, however, that it is not what she is looking for at the moment.

Yours sincerely,



PATRICIA MARMONT.

Stanley House  
Farm Lane  
London  
S.W.6.  
30.5.1972

'A Song of the Earth'

Dear Mr Rowdon,

I have read the above playscript with great pleasure and will be delighted to play Gustav.

I understand that we may be starting rehearsals towards the end of July.

I agree to a weekly salary during the run of £100, subject of course to contract.

Yours sincerely,

Vladek Sheybal

Stanley House  
Farm Lane  
S.W.6.  
30.5.1972

'A Song of the Earth'

Dear Maurice,

I have read the above playscript with great pleasure and will be delighted to play Gustav.

I understand that all being well we shall be starting rehearsals towards the end of this coming July.

I agree to a salary during the run of £100 a week, subject of course to contract.

Yours ever,

Vladek Sheybal

31.5.1972

Depositing for Copyright

Dear Sir,

I wonder if I may deposit a filmscript called AFTERWARDS and a playscript called A SONG OF THE EARTH with you, as I am told by the League of Dramatists that this is the only effective way of ensuring copyright prior to production.

I enclose one copy of each property.

I would be grateful for a formal receipt.

Yours sincerely,

Maurice Rowdon

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MISS EICHLEROWNA IRENE

25.5.1972

'A Song of the Earth'

Dear Gertrude,

Annette tells me you would be interested to see this script and I am enclosing a copy herewith.

I also enclose a blurb about the presentation which I think will interest you.

With best wishes,

Yours,

Maurice Rowdon

## 'A Song of the Earth'

GUSTAV will be played here by Vladek Sheybal. His acting may be known to you from films. Currently he can be seen as Cecil de Thrill in Ken Russell's THE BOYFRIEND. He is an actor of great originality and panache, and is just as much at home on the stage as before the cameras.

I am offering the part of ALMA to Geraldine McEwan. You may remember her performances at the National Theatre here, notably with Laurence Olivier in THE DANCE OF DEATH, as his wife. She is an actress of unusual subtlety, with perfect timing and a fine comedy side, very gamine and capable of the rapid switches that this script requires. Like Sheybal she is in her thirties.

Peter Maxwell Davies will be coordinating sound-effects and music in such a way as to present an overall and integrated sound design for the whole action. I hope his work will do something towards making a new form in the theatre, where the sound is for the first time designed precisely as the decor is, incorporating bells and drum-taps and traffic and crowds and wind into the overall sound design, perhaps with electronic methods. Mahler will be heard 'thinking towards' the themes in his work, so that in fact we shall not have recorded excerpts from Mahler performances as the script at present suggests. I don't know if Maxwell Davies is known in the States. A new opera of his is coming up at Covent Garden this July.

The director is Peter Watson, a young man I have procured from the Charles Marovitz stable at the Open Space theatre. I think very highly of him, especially of his powers to coordinate the at times very complicated requirements of sound and light and action.

I am hoping to arrange a concert tie-up as well, to echo the première and the tour. It seems to me that there is need of an exhaustive performance of Mahler in a series of concerts or even a Mahler Festival, rather than random performances with the work of other composers. He did after all write the longest symphony in musical history. As Barbirolli once said, a conductor should absorb a Mahler symphony for two years before he tries to project it. There is very strong interest both here and in the States in Mahler, especially among the young, and I think the need for deeper and more prolonged explorations of his work is generally felt.

An economical two-hander could thus, with a good musical tie-up, become the centre of a very big enterprise.

As to the script itself, a first reading is made easier if one realises that the changes of scene (May-

ernigg to New York to Vienna) and changes of time (1901 to 1911 and back again) are always so to speak invisible, and may take place inside a speech, so that only the actor can convey them by his movements and expressions. The script ranges over the whole of ALMA's life (and beyond, so that at certain points she is a spectator of her own life, after death). It is thus very much designed as a tour de force for the actor and actress, requiring no outside aids.

Maurice Rowdon

23.5.1972

'A Song of the Earth'

Dear Miss Marmont,

Further to our telephone conversation today I am enclosing the above script for Miss McEwan's attention. The play is a two-hander on the life of Gustav Mahler the composer and his wife Alma.

Vladek Sheybal will be playing GUSTAV. Peter Watson is the director.

The Edinburgh dates, if my negotiations for a theatre succeed, are August 20 to September 9 1972, as a launching pad for an extensive tour. Rehearsals will be in London.

A first reading of this script is easier if it is realised that the changes of scene (Mayernigg to New York to Vienna) and changes of time (1901 to 1911 and back again) are always so to speak invisible, and may take place inside a speech, so that only the actor can convey them by his movements and expressions. The script ranges over the whole of Alma's life (and beyond, so that at certain points she is a spectator of her own life, after death). It is thus very much designed as a tour de force for the actor and actress, requiring no outside aids.

The music and sound effects will be coordinated as a total concept by Peter Maxwell Davies. The music will be heard taking shape in Mahler's mind, perhaps by electronic means, rather than there being fully orchestrated excerpts from his work as the script suggests.

Naturally in the circumstances I would be most grateful to you if I could have a quick decision.

Yours sincerely,

Maurice Rowdon

FROM SIR NICHOLAS SEKERS, FLAT C, 57 PRINCES GATE, LONDON, S.W.7  
TELEPHONE: 01-581 0368

18th May, 1972

*Nicholas Sekers*

Delayed thanks for your letter of the 9th May which arrived during my absence.

Unfortunately as a result of circumstances which are not the most pleasant, I am not resident in Cumberland any more.

On the other hand the Rosehill Theatre is carrying on and is flourishing. I still take part in the management, but during the next few weeks I will be absent professionally and I don't want to cause any delay.

I have posted your letter with the manuscript and a copy of the enclosed letter to Jonathan James Moore, Manager of the Rosehill Theatre, and I hope you will hear from him in a very short time.

Indeed Ralph Thorpe is a friend of ours. We heard from him last from Japan after a stay in the Near East and then India. He was due to meet his mother and go on with his writing, but unfortunately we have been without news of him for months and months, which rather worries us.

We know of you professionally and we heard so much of you from Ralph.

At the end of May/beginning of June when we are much more regularly in London please give us a ring, it would be so nice to see you.

*Yours sincerely,  
Nicholas Sekers*

*P.S.: just had letter  
from Ralph, mentioning you  
as well.  
Also see next mail.*



**ISELBA s.r.l.**

Marina di Campo, 18 Gennaio 1972 .

Carissimo Ugo,

scusami se scrivo a macchina, ma è solo per farmi intendere perché la mia scrittura è quasi indecifrabile !

E scusami se ti scrivo anche per chiederti qualcosa o con l'occasione :

io sono vice-presidente dell'Associazione Albergatori Elbani e mi occupo della parte pubblicità : così tempo fa ho messo insieme un piccolo testo che abbiamo inserito sul Supplemento del 1° Gennaio del "The Times" , tutto sulle piccole isole del Mediterraneo : io non ho visto ancora questa pubblicazione perché , anche con la prenotazione a Firenze, non siamo ancora riusciti ad averla ; quindi non ho visto se hanno pubblicato tutte le fotografie che ho mandato e che hanno fatto del testo ( già di per sé bruttino ), con la traduzione in inglese .

Se puoi, potresti recuperarmene almeno una copia e mandarmela ? Grazie .

Tale pubblicità tuttavia sembra che abbia avuto molto successo e abbiamo ricevuto già molte richieste di ulteriori informazioni e chiarimenti, per una decisione per le prossime vacanze di qualche inglese in più qui da noi, e fra l'altro abbiamo ricevuto una lettera da qualcuno che vorrebbe fare un film all'Elba .

Io te ne metto qui una copia fotostatica e vorrei sapere se tu puoi indagare sulla serietà e la qualità della Ditta, per considerare l'opportunità anche magari di invitarlo per alcuni giorni, sempre considerando il tipo di lavoro filmico che intende fare sull'Elba o con l'Elba .

Se tu li conoscessi, lui e la sua compagnia (americana almeno nel nome e nello stile ) sarebbe una bella cosa : io per ora gli ho risposto genericamente e interlocutoriamente .

Le mie notizie attuali sono queste : domani vado a Firenze e domani sera sono (attivissimamente) a teatro con Tutti e Goffi per il Ballo in Maschera con Muti, giovedì vado a Roma, dove dovrebbe anche tornare, da Portofino dove si trova , Giorgio che è ammalato da prima di Natale e non si sa ancora bene di che cosa, ma non è stata certo una cosa semplice e temo che non sarà facile per lui tornare presto al lavoro normale : ora, a Roma, deve andare per visite e controlli e decisioni . Quindi io, dovendo essere a Roma per lavoro, costretta sempre a mettere insieme il Diavolo con l'acqua santa , vado a Roma per alcuni giorni; poi, se tutto va bene, torno qui fino alla fine del mese e poi, finalmente a Venezia . Ma non la volevo neppure scrivere questa parola !

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Vorrei tanto avere notizie  
e anche di chiedere un po' di tutto  
con voi due, ma il telefono è troppo caro!  
Spero di venire almeno una volta all'anno a Londa (o forse)  
Vicktorio e saluti cari a tutti: -  
(in minia)

P.S. - Inutile che ti mando foto del "Yoga" e "Sport" da è un po' di tempo!  
Nemo in "Yoga" non ha niente e pare per esempio!



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3rd January 1972.

Associazione Albergatori Elbani  
57037 Portogerraio - Calata  
Italia, 21.

Dear Sirs,

Having seen the advertisement in the Sunday Times supplement on 'Elba', we are interested to receive further information on Elba.

Our company will be shooting a film - probably in September - of this year. The location should be Italian, the beaches quiet and the sea very clear, as several sequences in the film will be underwater shots. The script also calls for a harbour, typically Italian seaside town and village shots.

I should be grateful if you would send me photographs, brochures, weather information (i. e. best months for sunshine) and if you could give me a rough idea of how crowded the Island is during the summer months, plus any other information you think may be relevant, it would be a great help to us.

Thank you.

Yours sincerely,

*Cindy MacDonald*

Cindy MacDonald pp. John Kennedy International  
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31 PALACE STREET, LONDON, S.W. 1

TELEPHONE: 01-828 1671

MAR 1972

PFS/EC/GHP

14th March, 1972.



David Bolt, Esq.,  
Bolt & Watson Ltd.,  
Chandos House,  
Buckingham Gate,  
LONDON, S.W. 1.

Dear Mr. Bolt,

I write to confirm that your client, Mr. Maurice Rowdon, is prepared to adapt and where necessary to re-write the commentary of our film at present entitled "IN PRAISE OF SMALL THINGS".

The commentary that he writes should follow in a broad sense the draft commentary given to him, and should fit the picture shape as shown to him on 7th March and during the cutting room session on 13th March.

I confirm that for this service we will pay to you on his behalf the sum of £110.00 (One Hundred and Ten pounds) and I have pleasure in enclosing herewith our cheque for half of that figure. The remainder will be paid on satisfactory delivery. I confirm that in consideration of this figure Mr. Rowdon will assign if required any copyright he may have in the work to ourselves on behalf of the Sponsors, the Diamond Trading Corporation. We for our part will use our best endeavour to ensure that he has a credit on the film as released as Commentary Writer.

/Continued



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25th May 1972.

My dear Maurice,

As promised, herewith the 'stills' from "The Fall of Venice", which I hope you'll find useful. The colour transparency shots were of course, taken by the Cameraman, Peter Bartlett, and if reproduced I suppose strictly speaking he would be due some Copyright, but I think it was all so long ago we could discount that. (That's just between you and me though!).

Do let me know if you can manage lunch some time when you're not too busy as it would be nice to see you.

My love to you and Annette.

Yours,

*Jan.*

---

29.5.1972

'A Song of the Earth'

Dear Mr Stiff,

Thank you for your letter of the 22nd, and for passing on my project to London Management.

I had in mind, on the musical side where your agency is directly concerned, something like a series of Mahler concerts or even a Mahler festival to open with the stage presentation, though I am aware that such things may take even longer to arrange than theatrical productions.

I think something of this kind, boldly conceived, might make a great hit, given the feeling that exists today, especially among the young, for Mahler. There seems to be a general need not for random performances of Mahler, placed with Brahms or a Mozart concerto, but a thorough and complete exposition of his work, preferably under one conductor. I am discussing the same possibility in the States, where the emphasis seems to be on a college tour.

Yours sincerely,

Maurice Rowdon

MEMBER OF THE ASSOCIATION OF EUROPEAN CONCERT MANAGERS

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WS/eab

22nd May, 1972

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

Dear Mr. Rowdon,

Mr. Van Wyck has passed to me your letter of the 18th May concerning your forthcoming stage production of 'A Song of the Earth'.

It is a very interesting project but neither Mr. Van Wyck nor I can see at the moment any way in which we might be helpful.

In the meantime, I am endeavouring to ascertain whether anyone in London Management, our parent Company, might be at all interested and I will let you know as soon as they have had a chance to look at your proposals.

Yours sincerely,



Wilfred Stiff.

18.5.1972

Dear Mr Van Wyck,

'A Song of the Earth'

I have been advised by your daughter to write to you about this forthcoming stage production.

This is a two-hander play on the life of Gustav and Alma Mahler, which I have written with the approval of the Mahler family. Film rights are involved.

The best thing I can do is to enclose my budget and presentation which have gone out to my prospective backers. As you will see, I am recommending that the production be capitalised at £5000, with an overcall of 20%. The running budget will be something in the region of £1300 a week.

Peter Maxwell Davies tells me that he is interested in devising and unifying the sound effects and music for this play.

I would be very interested to know if you see a possible role for yourself in these plans, either in the form of a financial participation or some kind of concert-tie up. Naturally concentrated publicity on Mahler from more than one source would be most beneficial.

The production will I hope do much to blow away Visconti's so-called portrait of the composer in 'Death in Venice'.

I would be grateful if we could meet to discuss this, and I wonder if Wednesday or Thursday afternoon next week (May 24 or 25) would suit you.

Yours sincerely,

Maurice Rowdon

17. 5.1972

Dear Mr Maxwell Davies,

I was very glad to hear that you might be interested to work with us on A SONG OF THE EARTH. I am therefore enclosing a copy of the script.

A first reading of the play is easier if you know already that the changes of scene (Mayernigg to New York to Vienna) and changes of time (1901 to 1911 and back again) are always so to speak invisible, and may take place inside a speech, so that only the actor can convey it by his movements and expressions. You will at once see that your contribution could be crucial at certain points.

The script ranges over the whole of Alma's life (and beyond, so that at certain points she and Gustav are spectators of their own life together, after death).

I am approaching Wilfred van Wyck for some kind of tie-up, perhaps involving Mahler concerts, and here too you might see an interesting role for yourself.

Yours sincerely,

Maurice Rowdon

Dear Mr Martin,

I wonder if I could interest you in ideas for a programme on Italy which would not be too costly.

I have had one other TV credit---my Omnibus programme on Venice which went out from the BBC a few weeks ago. I've published about four books on Italy including the Collins Companion Guide to Umbria. Forgive the self-projection but my agent has just retired from the business.

Yours sincerely,

Maurice Rowdon

15.5.1972

Dear Mr Turner,

Thank you for your note of the 2nd.

I am afraid I do not at all agree with your suggestion of £10. I have never been asked to sell the smallest copyright material for this kind of sum, especially where it involves re-absorbing a programme shot two years previously, as in this case.

I cannot accept less than £25.

Yours sincerely,

Maurice Rowdon

12.5.1972

A SONG OF THE EARTH

Dear Miss Bennett,

I wonder if you have received a copy of the above playscript together with covering letter which I sent by hand to your agent Barry Krost over a week ago, after talking the matter over with him by phone.

As I am in process of setting this up at Edinburgh you will I am sure understand that time is very short.

I explained to your agent that Vladek Sheybal will be playing Gustav in this two-hander. This is a play about Mahler and his wife Alma, written with the full approval of the Mahler family.

Yours sincerely,

Maurice Rowdon

12.5.1972

Dear Tony,

Just to say that I did yesterday send a copy of my budget and presentation for A SONG OF THE EARTH the Mahler play to Mr Klug. I wrote him a very cautious letter emphasising that the production was only in the preparatory stage. I do not want to seem to lean on him heavily at this point---for your sake as well.

It looks as though St Martin's Property Company is looking firmly the other way when theatres in King Street are mentioned. The Council warned John Thomsett that this would be so I believe. So I think we should start on the Willow Wharf (Lavy) site. We may very well be surprised at the way things click here. Will you make the approach, or shall I go in with my theatre scheme? But I cannot promise here the ODPs, only a possibility. The Council will not contemplate theatre or offices here, but served up with a good cultural deal to embellish the riverside they might have another think. If Levy purrs we might then go along to the Council en masses---you, me and John Thomsett.

I decided to call reproduction company and theatre London Lighthouse. At least, that seems to be the best one so far.

Yours ever,

Maurice Rowdon

3.5.1972

A SONG OF THE EARTH

Dear Mr Krost,

Further to our telephone conversation this morning I am enclosing the above script for your attention. I enclose a second copy for Miss Bennett.

As I say, we are trying to set this up at the Edinburgh Festival as a launching pad for an extensive tour.

Vladek Sheybal will be playing Gustav.

I ought to add that a first reading of the script may be difficult unless it is realised that the changes of scene (Mayernigg to New York to Vienna) and changes of time (1901 to 1911 and back again) are always so to speak invisible, and may take place inside a speech, so that only the actor can convey it by his movements and expressions.

The script ranges over the whole of Alma's life (and beyond, so that at certain points she is a spectator of her own life, from after death) and requires therefore the fullest range of performance. I wrote the play very much as a tour de force for the actor and actress, requiring no outside aids.

I enclose a letter to Miss Bennett, with her copy, which repeats much of the above.

Yours sincerely,

Maurice Rowden

23.5.1972

'A Song of the Earth'

Dear Miss Marmont,

Further to our telephone conversation today I am enclosing the above script for Miss McEwan's attention. The play is a two-hander on the life of Gustav Mahler the composer and his wife Alma.

Vladek Sheybal will be playing GUSTAV. Peter Watson is the director.

I am in the process of setting the production up on the Fringe of the Edinburgh Festival as a launching pad for an extensive tour. Rehearsals will be in London. The Edinburgh dates, if my negotiations

3.5.1972

A SONG OF THE EARTH

Dear Miss Bennett,

A first reading of this script may be difficult unless it is realised that the changes of scene (May-ernigg to New York to Vienna) and changes of time (1901 to 1911 and back again) are always so to speak invisible, and may take place inside a speech, so that only the actor can convey it by his movements and expressions.

The script ranges over the whole of Alma's life (and beyond, so that at certain points she is a spectator of her own life, after death). I wrote it very much as a tour de force for the actor and actress, requiring no outside aids, so that even the music could be dispensed with if for copyright reasons it was not available.

Yours sincerely,

Maurice Rowdon

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

INTERNATIONAL FAMOUS AGENCY, LTD.

11th May 1972

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

Dear Mr Rowdon,

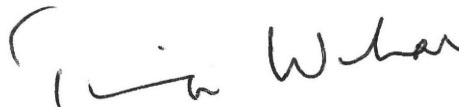
"A SONG OF THE EARTH"

Thank you for your letter and I am sorry that I have not had an opportunity to be in touch with you before.

I did in fact have a long chat with Dorothy Tutin on the telephone yesterday and feel that you should really know that after a great deal of consideration she does not feel that this subject is really for her - either for an initial "try-out" or with a West End run in mind.

I am sorry if this is going to be a disappointment to you, but I felt that you should know this and that you should feel free to look in another direction.

Yours sincerely,



TIM WILSON

11.5.1972

A SONG OF THE EARTH

Dear Mr Wilson,

Further to our telephone conversation the other day, did you have a chance to talk to Dorothy Tutin? I got her to reconsider the part twice---it seemed such a tragedy, her not playing a role especially written for her, and by previous arrangement with her. There seemed nothing wrong with the play, from her point of view, and she only seemed to have a slight reservation about the part of Alma. To be frank, I don't know what came unstuck in all this, since when she first got the play she was talking about finding the right theatre, and not wanting too much of a big thing made over it---'if it goes it goes'. This wasn't how I saw a serious production taking off, especially from the point of view of the backers, but one does anything for a great lady. There is no one in England who can command that fine point between the tragic and the comic as Dorothy can. Do you think she began to have doubts about playing opposite Vladek? Yet she knows what tremendous experience and know-how that artist has.

Please give me a ring if you can pour light.

Yours sincerely,

Maurice Rowdon

11.5.1972

Dear Mr Klug,

I have been sending out to prospective backers the budget for my 'A Song of the Earth' production which I believe Tony Jacobsen told you about. He suggested that I also send one to you. I hesitated about this as I didn't want to take up your time. But here is a copy enclosed in case it should interest you at a later date when the production starts warming up.

The incentives are as you will see not great until the West End is reached and later film rights involved.

I must be clear however that the production is as yet only in process of being set up and, as always in the theatre, nothing happens until all at once and very fast, if it happens at all.

Yours sincerely,

Maurice Rowdon

10.5.1972

Dear Mrs Coryton Roberts,

Further to our telephone conversation last week I enclose herewith three copies of A SONG OF THE EARTH together with budgets and presentation.

I hope your arm is mending fast.

Yours sincerely,

Maurice Rowdon

9.5.1972

Dear Sir Nicholas,

I am trying to set up a play of mine called A SONG OF THE EARTH at the Edinburgh Festival as a Fringe production. In the event of my finding a suitable theatre at this late date I would like to follow the production with a tour. Is there a chance of including your theatre in this? It would take place between September and the end of October this year. My production manager will be John de Lannoy, who suggested writing to you.

This play is a two-hander on Gustav and Alma Mahler which I wrote recently with the approval of the Mahler family whom I have known for some years.

I have written this script for Vladek Sheybal (as GUSTAV) and Dorothy Tutin (as ALMA), by previous arrangement with them both.

I enclose a copy of the play for your attention. It may be difficult to follow at first reading unless it is realised that the changes of scene (Mayernigg to New York to Vienna) and changes of time (1901 to 1911 and back again) are so to speak invisible and may take place inside a speech, so that only the actor's movements and expressions convey it. The play is designed as an actor's tour de force, and ranges over the whole of Alma's life, so that the fullest range of performance is required of the artists. They even look at their own lives from beyond death. And while this can be conveyed in production it may not be at once understood in the reading.

Is it possible that you are the friend of Ralph Thorpe? If so I know you already, from a very loving manuscript portrait. Ralph walked up our garden

- 2 -

path in Italy about three years ago---from out of  
the blue---quite magical.

Yours sincerely,

Maurice Rowdon



**BRITISH BROADCASTING CORPORATION**

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1st May 1972

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

Dear Maurice Rowdon,

Thank you for your letter dated April 24th.

I have asked Contracts to pay you a fee for the promotion copy you wrote for the FALL OF VENICE.

Yours sincerely,

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

(Mike Wooller)  
Executive Producer  
OMNIBUS

5.5.1972

LUCETTE CARTWRIGHT

Dear Leonie Cohn,

I don't know whether this will fall into your province, but there is a professional and quite well-known sculptress called LUCETTE CARTWRIGHT who will be holding an exhibition of her works in the grounds of her house in June this year. I am a friend of hers and she asked me if I wouldn't do something for her on the lines of my conversations with the Venetian painter Giorgio Valenzin in my Omnibus programme on Venice which went out a few weeks ago (television of course). I am trying to arrange something like this but I also believe Sound to be as important if not very much more important for things of this kind.

I believe her work might be intriguing for people since it is apparently without the smallest contemporary inclination. It is certainly odd to see a sculptor working rather like Rodin, in the naturalistic vein. She only does the human form. She shows people making love, hanging in grotesque positions from trees, balanced on each other, and they are always naked. I always say the figures are not making love, that they are stillborn, and that she is necrophiliac in her approach. She wouldn't deny this perhaps. Someone described her work as 'obscene' on BBC radio when she exhibited at Aldeburgh Festival last year. It might make a most interesting discussion.

She is interesting personally---shows great determination. She got polio after her first child and was told she would never walk again, but she is walking.

Yours sincerely,

4.5.1972

Dear Mr Fentiman,

I talked to your assistant yesterday by phone and she advised me to write to you. There is a professionally sculptress called Lucette Cartwright who will be holding an exhibition of her works in the grounds of her house in June. She asked me if I wouldn't do something for her on the lines of my conversations with the Venetian painter Giorgio Valenzin in my Omnibus programme on Venice which went out a few weeks ago. I would like to advance her as much as I can, also because I believe that her work might be intriguing for people of this day and age, since it is apparently without the smallest contemporary inclination. It is certainly odd to see a sculptor working rather like Rodin, in the naturalistic vein. She only does the human form. She shows people making love, hanging in grotesque positions from trees, balanced on each other, and they are always naked. I always say the figures are not making love, that they are stillborn, and that she is necrophiliac in her taste. She wouldn't deny this, I think. It might make an interesting discussion. She was paralysed many years ago by polio and was told she would never walk again. She is walking!

Yours sincerely,

Maurice Rowdon

4.5.1972

Dear Mr Milligan,

Thank you for your letter of the 1st.

I have spoken to both Les Lovell and the EMI here in London, and apparently both No.1 and No.2 theatres are let, for the late-night slot as well. EMI will not let No 3 for live show purposes, as the stage is too shallow and they cannot allow the stage to be built out or lights and cables to be brought in.

If you have anything else remotely possible I would of course be glad to hear of it.

I am even beginning to think in terms of a geodesic dome but don't know where the free space would be found, or what money it would involve.

Yours sincerely,

Maurice Rowdon

4.5.1972

THE SPANISH TERROR

Dear Mr Ginsberg,

I am sending this to you by separate cover.

It is entirely rewritten and retyped. There are about 110,000 words.

I hope it works this time.

Yours sincerely,

Maurice Rowdon

25.4.1972

Dear Professor Hunt,

Thank you for your letter of yesterday.

I am sending a copy of A SONG OF THE EARTH by separate cover.

About the actor and actress, as you know filming makes it difficult to pin them down. I saw Vladek Sheybal yesterday and he will definitely set aside any period I name for this year. As to Dorothy Tutin, she loves the play and loves the part, and if she loves the director too I see no reason why shouldn't engage herself to play, before she finishes her current film with Ken Russell.

I ought to add that I am starting a theatre company with a group of substantial backers, and this Mahler production will be its first, as a launching pad for a tour.

As to the script, a first reading may be difficult unless one realises that the changes of scene (Mayernigg to New York to Vienna) and changes of time (1901 to 1911 and back again) are always so to speak invisible, and may take place inside a speech, so that only the actor can convey it by his movements and expressions.

The set is of the simplest kind---it could indeed be played with none at all. The script ranges over the whole of Alma's and Gustav's lives (and beyond) in such a way as to require the fullest range of performance from the actor and actress. I wrote the script very especially with each of them in mind, to be as much of an actor's tour de force as anything else, requiring no outside aids. Even the music could be dispensed with if for copyright reasons it was not available.

Yours sincerely,

Maurice Rowdon

1.5.1972

Dear Sir Isiah,

Many years ago you came to lecture at Bryn Mawr College, Penna., and I was one of the awed undergraduates. I remember you were rather a sensation among us. You were lecturing on Vico.

I am nowadays a sculptress and have done a number of eminent heads. Among them is a portrait bust of Benedetto Croce suggested by the family and bought by the Istituto Storico in Naples.

I am writing to you for two reasons---first because I would very much like to do your portrait and secondly I would like to see a copy of the Croce bust somewhere in Oxford, because it seems to me this great man should have a place there. Do you by any chance have an idea of how I could go about this?

My husband and I have a farm in Tuscany and I could do your portrait there as I hear that you too spend some time in Italy. I would leave you free to buy the head or not, but if you did I would like to keep a second copy.

Yours sincerely,

**Manette Rowdon**



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Reference: 03/D/MJE

28th April 1972

Dear Mr. Rowdon,

Thank you for your letter of 26th April.  
Mr. Esslin is abroad at the moment but if you would  
like to send me the verse piece called THE STEEL CANTICLES  
I will arrange for someone to look at it.

Yours sincerely,

---

Secretary to Martin Esslin

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

ERD



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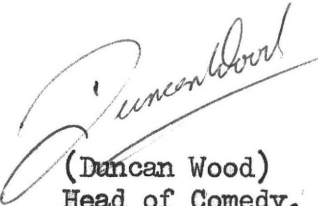
5th April, 1972

Dear Mr. Rowdon,

Your letter of 23rd March, 1972, to Mr. Bill Cotton, has been passed to me.

I am sorry to be a bit negative in this reply, but the chances of acceptance of a period comedy series are, I'm afraid, rather remote. As you know, we have "Clochemerle" running on BBC-2 at the moment, and later this year it will be transmitted on BBC-1 as a repeat. We are also committed to a series of "Feydeau Farces" for BBC-2, and I think that just about covers the period comedy field. Certainly, if you have one of your scripts fully written-up, I would be delighted to read it, but in the meantime I can only suggest that you offer your series to our Drama Department who might have more opportunity of production than we have.

Yours sincerely,



(Duncan Wood)  
Head of Comedy,  
Light Entertainment, Television

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

PG



**BRITISH BROADCASTING CORPORATION**

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re: JD/SH

22nd February 1972

Dear Maurice Rowdon,

Thank you so much for your letter. I well remember our meeting.

The situation about Marino Marini is that Norman Swallow has already bought a film about him made, I think, by a German Television Company and someone in this Department is currently preparing an English version of it. Between ourselves I did not think it a very good film and rather regretted that we had not done something ourselves since I have a high regard for Marini. But alas we do not always get in first.

Yours sincerely,

(John Drummond)  
Executive Producer,  
BBC-2 Arts Features.

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

PROFESSOR  
HUGH HUNT

DEPARTMENT OF DRAMA  
THE UNIVERSITY  
MANCHESTER M13 9PL

TELEPHONE 061-273 3333  
EXT. 608

27th April, 1972.

Maurice Rowden, Esq.,  
5 Tamworth Street,  
LONDON, S.W.6.

Dear Maurice Rowden,

Thank you very much for letting me read your play, A SONG OF THE EARTH, which I find extremely interesting and I would think might be a profitable venture, but I am afraid it is just not 'my cup of tea' as a director. It is a play which requires a director with strong technical abilities in its mixing of sound and script. I also regret that much as I admire the skill with which you have pieced together this relationship between the two characters, I personally do not feel sufficiently interested in the characters themselves to involve myself fully in the subject.

Please understand that my judgement is purely subjective and has nothing to do with an evaluation of the play as such.

Yours sincerely,



HUGH HUNT.

26.4.1972

Dear Dorothy Tutin,

I am enclosing a copy of A SONG OF THE  
EARTH.

Do do do say yes. It would be so good  
too with you there in Edinburgh and the film.

Yours ever,

Maurice Rowdon



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SECRETARY R. H. MOSSE

24th April 1972

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

Dear Mr. Rowdon,

Robert Selbie has asked me to thank you very much for sending him the script of your play "THE SONG OF THE EARTH" about the Mahlers, and he will be writing to you again shortly to let you know his reaction.

Yours sincerely,

Penelope Darby.

Penelope Darby.  
Secretary.

26.4.1972

Dear Mr Esslin,

I have a long verse piece called THE STEEL CANTICLES which is for two voices and percussion (perhaps also music like say Hanns Eisler's). It is meant for dramatic delivery and therefore I think I am right to come to you and not to the Poetry side.

It is not easy to read, being something of a departure, but would prove I think easier for the ear than the eye.

May I send it to you?

Yours sincerely,

Maurice Rowdon

25.4.1972

Dear Mr Walker,

Further to our telephone conversation this morning I am writing to give you details of my Mahler production. This is a two-hander play written for Dorothy Tutin and Vladek Sheybal, on Gustav and Alma Mahler in their life together. It is being planned as a Fringe production at the Edinburgh Festival. At present the likely director is Hugh Hunt. The plan is to use the Edinburgh production as a launching pad for a tour of Britain. Economically of course a two-hander requiring the minimum set is the cheapest shape a tour could take, and I wonder if you would be interested in taking a participating interest on the financial side, and in arranging some kind of tie-up on the musical side.

Yours sincerely,

Maurice Rowdon

DENZIL WALKER  
1835 TILLET  
124 WIGMORE STREET  
W1H 0AX

PROFESSOR  
HUGH HUNT

DEPARTMENT OF DRAMA  
THE UNIVERSITY  
MANCHESTER M13 9PL

TELEPHONE 061-273 3333  
EXT. 608

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

24th April 1972

Dear Mr. Rowdon,

Thank you for your letter of 10th April.

I am unable to give you an immediate answer, since I would like to know whether in fact Dorothy Tutin and Vladek Sheybal have accepted engagements for your play, and what arrangements you feel are likely to arise from your suggestion of a "fringe" production.

Secondly, I would naturally like to read the play before giving a final answer.

Yours sincerely,



(HUGH HUNT)

# Constable Publishers

Maurice Rowdon, Esq.,  
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*Paul N Marks*

April 24, 1972

*Dear Maurice,*

I was delighted to get your new version of THE SPANISH TERROR  
and I'll come back to you when I have read it.

*Gross*     *Gu*  
*Be*

# GERARD HOLDSWORTH PRODUCTIONS LIMITED

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31 PALACE STREET, LONDON, S.W.1

TELEPHONE: 01-828 1671

AB/GHP

24th April, 1972.

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

Dear Maurice,

I expect that by now you will have heard the sad news about our film from David.

Following detailed instructions from De Beers, the film has been totally re-shaped, and they themselves have supplied the words which they wish spoken.

Patrick has asked me to tell you how sorry we are about the way things worked out in the end, but we would both like to thank you most sincerely for all the time and effort you put into the work.

With all best wishes from us both.

Yours sincerely,

*Anne*

Anne Brunker



**BRITISH BROADCASTING CORPORATION**

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19th April 1972

Dear Maurice Rowdon,

Thank you for your letter of 12th April.

I am glad you did write because it reminded me that I had intended to get in touch with you about your query for payment for the promotion and billing for THE FALL OF VENICE.

It is the producer's responsibility to provide both the promotion material and billing, and it was therefore with some surprise, that I heard about your request for payment, and also that you had been asked to provide the copy.

I have asked John if he would have a word with you but up until a few days ago, obviously hadn't done so.

As the programme was massively over budget, I doubt very much whether we shall be able to arrange a fee but I will do my best.

Entries for all festivals have to have the general approval of the Managing Director or the Director of Programmes. I am sorry to say that, as THE FALL OF VENICE was rather unsuccessful with both audiences and television professionals, to put up the idea might, under the circumstances, be rather tactless.

Kind regards,

Yours sincerely,

(Mike Wooller)  
Executive Producer  
OMNIBUS

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

24.4.1972

Dear Mike Wooller,

THE FALL OF VENICE

Many thanks for yours of 19th inst.

I don't see what help a phonecall from John could be in this case of copyright material which hasn't been paid for. It looks as though someone else has been taking my copyright work round the BBC as his own, and perhaps even being paid for it, and clearly I am not going to allow that. The 'massively' higher budget than expected on this programme is an internal matter for the BBC and has nothing to do with the infringement of copyright.

With best wishes,

Yours sincerely,

Maurice Rowdon

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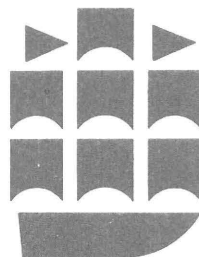
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A/PC/MS

---

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

14th April, 1972



Dear Maurice Rowdon,

Diaghilev

Thank you for your letter of 4th April. I can only say that it would only seem fair to offer some payment had I independently decided to approach you to do a book and had then decided against it having seen the treatment. However, that was not the case. Your agent suggested your name, and we could not have reached any decision here without seeing a treatment. I am afraid we do not offer payment for synopses submitted on these circumstances, nor, as far as I am aware, does any other publisher.

Yours sincerely,

A handwritten signature in black ink, which appears to read "Peter Carson". The signature is fluid and cursive, with a large, sweeping loop at the end.

Peter Carson

24.4.1972

THE SPANISH TERROR

Dear Ben,

I am delivering this now---entirely  
rewritten and retyped.

It makes I think about 110,000 words,  
inserted pages included.

Yours ever,

Maurice Rowdon

12.4.1972

Dear Mike Wooller,

I've been promising to write this letter for what seems weeks now. A group of Venetians happened to be here when THE FALL OF VENICE went out, and urged on me that this was 'authentically Venetian' in a way few English viewers, even those who knew Venice quite well, could appreciate, and that the film must be seen in Venice. One of them will soon be working on the Biennale and tells me---what I didn't know---that TV documentaries are considered. Now when we were shooting the film the president of the chamber of commerce invited me to meet the official who deals with this, who also urged me to get the film submitted, but I lost touch because of the pressure of the film itself. The Venetians say it need only be cut to about 40-45 minutes for submission, reducing some of the long interviews. What can I say, in so far as being simply the writer and deviser I have anything at all to say? You will probably answer that it is all in the hands of BBC Enterprises now, which will remind me of how Falkenberg of Cologne TV told me he had made an offer for CIVILISATION and was told three months later that 'unhappily we haven't sold it in Germany yet'.

Anyway, I've told you. Looking at the film again I didn't find it successful---but an interesting try.

With best regards,

Yours,

Maurice Rowdon

12.4.1972

Dear Mike Wooller,

I've been promising to write this letter for what seems weeks now. A group of Venetians happened to be here when THE FALL OF VENICE went out, and urged on me that this was 'authentically Venetian' in a way few English viewers, even those who had visited Venice, could appreciate, and that the film must be seen in Venice. One of them will soon be working on the Biennale and tells me---what I didn't know---that TV documentaries are considered. Now when we were shooting the film the president of the chamber of commerce invited me to meet the official who deals with this, who also urged me to get the film submitted, but I lost touch because of the pressure of the film itself. The Venetians say it need only be cut to about 40-45 minutes for submission, reducing some of the long interviews. What can I say, in so far as being simply the writer and deviser I have anything to say at all? You will probably answer that it is all in the hands of BBC Enterprises now, which will remind me of how Falkenberg of Cologne TV told me he had made an offer for CIVILISATION and was told three months later that 'unhappily we haven't sold it in Germany yet'.

Anyway, I've told you. Looking at the film again I didn't find it successful---but an interesting try. One artist friend said she thought everything about it was appalling, and 'just not TV'.

With best regards,

Yours,

12.4.1972

Dear Mr Selbie,

I feel your Festival programme may be complete for this year but I thought I would ask you if there is a chance for a two-hander of mine written for Dorothy Tutin and Vladek Sheybal, with Adrian Brine directing. It is about Alma and Gustav Mahler, and I wrote it by previous arrangement with the actor and actress, and the Mahler family.

The set is of the simplest kind---it could indeed be played with none at all. The script ranges over the whole of Alma's and Gustav's lives (and beyond) in such a way as to require the fullest range of performance from the actor and actress. I wrote the script very especially with each of them in mind, to be as much of an actor's tour de force as anything else, requiring no outside aids. Even the music could be dispensed with if for copyright reasons it was not available.

I am keeping my fingers crossed!

With best wishes,

Yours sincerely,

Maurice Rowdon

17.4.1972

Dear Mr Selbie,

Following our phone conversation yesterday I am enclosing the script about the Mahlers.

I ought perhaps to add a word that a first reading may be difficult unless one realises that the changes of scene (Mayernigg to New York to Vienna etc) and changes of time (1901 to 1911 and back again) are always so to speak invisible, and may take place inside a speech, so that only the actor can convey it by his movements and expressions. A number of people have only 'got' it on second reading.

Yours sincerely,

Maurice Rowdon

April 10, 1972

Dear Professor Hunt,

Forgive me invading your privacy. Could I ask you to consider directing a play of mine? This is a two-hander written for Dorothy Tutin and Vladek Sheybal, on the life together of Alma and Gustav Mahler.

I wrote it by previous arrangement with the actor and actress and the Mahler family.

I am trying for a fringe production at the Edinburgh festival, as the beginning of a tour.

Yours sincerely,

5 Tamworth Street  
London  
S.W.6.  
4.4.1972

Dear Mr Milligan,

I have been advised by Mr Thomley to write to you about a play of mine written for Dorothy Tutin and Vladek Sheybal. This is a two-hander on the life of Gustav and Alma Mahler. I wrote it by previous arrangement with the actor and the actress, and the Mahler family. The director was to have been Adrian Brine but he is tied up in the Netherlands, and I am hoping to persuade Giorgio Strehler to come over and direct it, since he is free at the moment of the Piccolo Teatro and will not be taking over the Salzburg Festival until next year. I can well imagine that the fringe programme is already full but I thought I would write and ask you if there is a chance. I can of course come up to Edinburgh and discuss it if necessary.

Yours sincerely,

Maurice Rowdon

5 Tamworth Street  
London  
S.W.6.  
4.4.1972

DIAGHILEV

Dear Peter Carson,

Thank you for your letter of 22nd March addressed to me care of my agent.

It seems to me that at no point in your letter do you deal with the matter I wrote to you about, namely payment for a solicited treatment. No one, naturally, asks you to assess an author's capacity to write a book, or the nature of the proposed book, without a treatment before you. This has nothing whatsoever to do with the payment.

In the other media many if not most ideas these days emanate from the producers, who then cast round among authors or their agents for someone suitable to write a treatment on the idea. They cannot then say, as you are trying to say, that the author or his agent is 'in a sense' putting forward the proposal and not they themselves. The proposal for a Diaghilev book was presumably not sitting in my agent's file for nothing.

Nor were you look for any author. You solicited a treatment from me not simply because I was an author and liked the idea of doing a book on Diaghilev but also because of the nature of the eight or nine books I had already published, and, presumably, because of the standing of the agent representing me.

Certainly, with every new treatment that comes in your ideas for the book become more and more definite and better-informed. For this service you propose to pay nothing.

To take an example, when a property developer asks a consultant to research a group of buildings for him, he pays a fee. It would not influence the fee that he later decided not to buy the property. He could not get out of his obligation by writing a charming letter to the consultant saying how well he had done his work,

and how sure he could be of interesting another property developer.

It is entirely irrelevant to the transaction between you and me that my treatment may attract other publishers. We are simply discussing payment for work solicited and work done.

I therefore expect from you a payment of at least £100.

Yours sincerely,

Maurice Rowdon

5 Tamworth Street  
London  
S.W.6.  
23.3.1972

Dear Mr Cotton,

I wonder if I can interest you in a series of six thirty-minute plays set in France at the beginning of this century, in a comedy vein. These are my adaptations of a book of that period.

I have had one other TV credit---THE FALL OF VENICE which went out in Omnibus a couple of weeks ago. I have published about eight books and had two theatrical productions. My agent has just retired and I hope you will forgive me if I have written to the wrong department.

Yours sincerely,

Maurice Rowdon



**BRITISH BROADCASTING CORPORATION**

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TELEGRAMS: BROADCASTS LONDON TELEX TELEX: 22182

27th March 1972

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

Dear Mr. Rowdon:

Thank you for your letter this morning.

You have, I think, directed it to the wrong department. All my output is at 50'.

What I suggest you do, therefore, is to send this to the Head of Comedy, Light Entertainment Group, who deals with this sort of thing.

Yours sincerely,

(Andrew Osborn)  
Head of Series, Drama, Television

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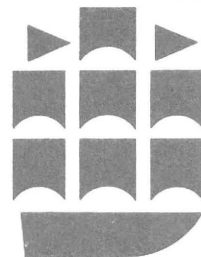
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A/PC/MS

---

Maurice Rowdon, Esq.,  
c/o Bolt & Watson, Ltd.,  
Chandos House,  
Buckingham Gate, S.W.1.

22nd March, 1972



Dear Mr. Rowdon,

Diaghilev

Thank you for your letter of 21st March. I quite understand your annoyance at the length of time which it took for me to vacillate towards a negative decision. However, I don't really see that we should feel bound to pay you for that treatment. I told David Bolt, and then later yourself, that I had been looking for some while for an author for a biography of Diaghilev. Certainly, I did not want a book by a ballet expert, nor do I still. However, I have always said that what I thought was required was a book that could be presented as definitive. David Bolt suggested your name, and therefore I saw you, talked to you, and asked for a treatment. If the name of an author is suggested - unless it is that of Kenneth Clark on Leonardo's drawings - I don't see how one can make up one's mind without having a treatment of the subject in question. The reason we had our discussion was that David Bolt had suggested your name, so in a sense it was a proposal put forward by him.

I have no doubt that the book you would write would be perceptive, attractive and well-written, but I don't feel it would amount to the biography in depth which I feel is needed, more especially since the recent publication of Buckle's Nijinsky, which although covering only one aspect of Diaghilev's life, is far, far better than I thought it could be.

Moreover, I don't doubt that David will have little difficulty in placing your very publishable proposal elsewhere.

Yours sincerely,

A handwritten signature in dark ink, appearing to read 'Peter Carson'. The signature is fluid and cursive, with a large, sweeping flourish at the end.

Peter Carson

5 Tamworth Street  
London  
S.W.6.  
23.3.1972

Dear Mr Osborn,

I wonder if I can interest you in a comedy series of six thirty-minute plays set in France at the beginning of this century. These are my adaptations of a book of that period.

I have had one other TV credit---THE FALL OF VENICE which went out in Omnibus last week. I have published about eight books and had two theatrical productions.

Yours sincerely,

Maurice Rowdon

# STOLL THEATRES CORPORATION LIMITED.

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J. M. BARHAM.  
E. S. BIRK.  
TOBY ROWLAND.  
L. BENJAMIN.  
JACK GILL.

CRANBOURN MANSIONS,  
CRANBOURN STREET,  
LONDON, W.C.2.  
TELEPHONE: 01-437 2274

SECRETARY:  
W. J. DUKES, A.C.I.S.

8th February, 1972

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

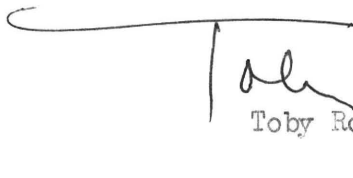
Dear Maurice,

"Christophe"

Thank you for your note. We have only one script here in the office which I am enclosing with this letter. I am sorry, but I cannot find a second one. Perhaps Leon had it.

I do hope things go well with you. I am off to New York at the end of the week, but why don't we try and meet next month and catch up on each other's news?

Kindest regards,  
Yours sincerely,

  
Toby Rowland

Enc.

5 Tamworth Street  
London  
S.W.6.  
21.3.1972

DIAGHILEV

Dear Peter Carson,

You may remember that in the first days of December last year the question of my writing a treatment for a biography of Diaghilev arose between yourself and my agents Bolt and Watson. The idea for a Diaghilev biography was yours. Indeed, some months before you had negotiated with another writer on the same subject, but nothing had come of it.

You wrote to me on December 12 last asking me for my 'further thoughts' on the book, which meant, as you and I had already agreed when we met, a treatment. I sent this 8000-word treatment to you (with a copy of my FALL OF VENICE which you had also asked for) on January 5 of this year. You had already pointed out to both myself and my agent that you did not require an 'expert'---presumably an expert on ballet---for this book.

You then took what is to me, used as I am to working in other fields, the astonishing time of almost two and a half months to decide that you had cooled towards the idea (your own expression) and now did require an 'expert'. I see nothing wrong in your change of attitude but I do feel that you should pay some kind of option money, at least £100, for the intensive work put into the preparation of that treatment. One simply cannot write a professional treatment of the briefest kind (and this was not brief) without extensive reading and cross-checking.

Had my agent simply sent you a synopsis unsolicited, that would of course not have involved payment of any kind. But in this case I do not see that your position is any

- 2 -

different from that of a television or film company which suggests a subject to an author and solicits a treatment from him.

Yours sincerely,

Maurice Rowdon

5 Tamworth Street  
London  
S.W.6.  
5.3.1972

Bear Maurice,

Many thanks for the PAST AND PRESENT which was very useful. Of course if one knew everything one could produce the perfect synopsis, but then the book would be ready too!

I wonder if I told you that my Venice programme will be going out on March 19 Sunday evening Omnibus.

Yours efer,

Maurice Rowdon

*Bolt & Watson* LTD AUTHORS' AGENTS

Chandos House Buckingham Gate London SW1  
Tel: 01-222 6975 Cables: Bandwag London SW1  
Directors: David Bolt Sheila Watson

13th March 1972

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

Dear Maurice,

As Ann Brunker has no doubt told you, I got them to agree to make it £110 for your work on the script of IN PRAISE OF SMALL THINGS - just to cover our commission, more or less! Ann is going to send me a draft contract and we'll need to discuss the wording of the credit.

THE FIRST CHRISTIAN MONKS. Our German associates say your synopsis "makes very interesting reading" and they would like to go ahead now to see if they can find a publisher. Which is nice, although it may well confuse the issue since it isn't going to help Maurice Temple Smith!

Yours,

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

DLB/LH

5 Tamworth Street  
London  
S.W.6.  
18.2.1972

Dear John Drummond,

You may remember we met about the time I was on  
THE FALL OF VENICE.

I've heard from Pam Stone about John Read's GABO  
film, and the series TWENTIETH CENTURY MASTERS.

I thought I would ask if anything is planned on  
Marino Marini. I know him well and I am sure he would  
overcome his dislike of publicity to do a programme  
for me. Is there any chance?

Yours,

Maurice Rowdon

5 Tamworth Street  
London  
S.W.6.  
6.2.1972

Dear Sheila Lemon,

I enclose a filmscript AFTERWARDS and a stageplay CHRISTOPHE.

Patrick Garland and then Toby Rowland got me to mess the latter about. The idea was to start it off in New York with James Earl Jones in the title role but he had just signed up for another play on Christophe (which he then walked out of). I am giving you the first version, mildly revised. And I believe now it must be done with a white cast.

I've done an OMNIBUS on Venice which is going out March 19. Vladek Sheybal playing Casanova.

Yours sincerely,

Maurice Rowdon

PS My book agent is David Bolt of Bolt and Watson and he would have to come into the AFTERWARDS picture as I have drawn it from a novel I published.

5 Tamworth Street  
London  
S.W.6.  
6.2.1971

Dear Toby,

Do you still by any chance have the two copies of CHRISTOPHE from last year? I would be glad of them back if you have. It is more the original version I am after.

I hope you are well and not too overworked. Is Leon still around? I hear he got a bad dose of flop.

Yours ever,

Maurice Rowdon

5 Tamworth Street  
London  
S.W.6.  
25.1.1972

Your Excellency,

My friend Lena Eichlerowna told me in Warsaw recently that if I needed any form of help connected with Poland I should get in touch directly with you.

My father-in-law, Gottfried Bermann Fischer, writes me that he is in urgent need of his birth certificate. You may know of him as the publisher in Germany of Thomas Mann, Stefan Zweig, Kafka etc. He was born in Gliwice on July 31 1897 and later became an American citizen. All his attempts to find his birth certificate have so far failed.

However, a friend of mine in Poland has visited the Glwice archives and ascertained that the birth certificate is still there. He was unable to obtain a copy himself, and tells me that only your Embassy would be in a position to obtain one. Do you think it would be possible, Sir, to procure a copy from the archives and have it sent to me here?

I enclose the full particulars of the birth certificate in question.

I am, Sir, Your Obedient Servant,

Maurice Rowdon

STATEMENT

Chandos House,  
Buckingham Gate,  
London. S.W.1.

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

19th March, 1971

I enclose out cheque for £675.00 made up  
as follows:

|                            |                |
|----------------------------|----------------|
| Received from:             |                |
| Maurice Temple Smith Ltd., |                |
| advance on signature of    |                |
| MONASTICISM                | £750.00        |
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*Bernard Stone  
Turret Books  
5 Kensington Walk  
W.1.*

*Barclay*  
Director

# Patrick Garland

77 Addison Road  
LONDON W14

December 1st, 1971

Maurice Rowdon Esq  
5 Tamworth Street  
LONDON SW6

Dear Maurice,

I got a lot of pleasure reading your play. I am afraid that I do not want to do it myself, but I am sure you will be able to put it on somewhere, especially if you have Vladek and Dorothy Tutin. I think there is a danger that too much dramatic weight is thrown onto the music although when writing about musicians, there isn't very much else you could do. It would require very imaginative direction and very elaborate sound effects and being a Mahler enthusiast, I do see a way where it would work emotionally if the music takes over from the actors on stage. I suppose one reason why I am a little apprehensive is that I know from bitter experience, that it is very difficult to get any kind of music-clearance for the amount of Mahler you are going to use. It might be an idea to try to approach somewhere like the BBC in the hopes that they would put it on an "Omnibus" programme first. They have an agreement with the Musicians' Union which means that they do not have to pay full rates for recorded music put on stage. I believe, three minutes is the maximum allowed and the Musicians' Union is assiduous in checking up.

I think this is your best play so far, and I hope you succeed in seeing it performed publicly.

Yours,

Patrick

5 Tamworth Street  
London  
S.W.6.  
12.1.1971

Dear Norman,

Thank you for yours of 25 December last year. What I am saying is that delaying any programme---even ones like MILTON---two years or more is wrong. When there is topical material it is scandalous. The BBC could like most publishers sign a clause in its copyright agreements obliging it to show a film not more than one year after completion and approval. Of course there would then be ways of playing with the term 'approval' as publishers do, but the principle would be there.

The last person I hold responsible for the delay is you. Otherwise I could blame you for the budget difficulties.

Your 'Oh goodness!' tickled me---coming on a mild enquiry about a film after five years of discussion.

Yours ever,

Maurice Rowdon

5 Tamworth Street  
London  
S.W.6.  
5.1.1972

DIAGHILEV

Dear Peter Carson,

I am enclosing herewith the treatment for  
DIAGHILEV. We agreed that I should just set  
down my thoughts on this book but I thought it  
advisable to add a rough breakdown of the chap-  
ters or sections as well, for clarity.

Yours sincerely,

Maurice Rowdon



**BRITISH BROADCASTING CORPORATION**

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TELEGRAMS: BROADCASTS LONDON TELEX TELEX: 22182

23rd December, 1971

Dear Maurice,

Oh goodness!

I'm not, thank heaven responsible for the inaccuracies of your 'bush telegraph'. All I do know is that I have alone been responsible for the delay in transmitting 'The Fall of Venice'. The initial delay was due to the fact that it cost more than was originally allowed for, and had to be postponed from one financial year to the next. Later delays were caused by the reason I gave in my last letter, and of course my judgement in the matter could be quite wrong.

As for the mysterious 'pre-view' you mention; well, the 'Casanova' people asked if they could see it and I actually agreed. I've no idea what they thought of it, nor does it much matter. In view of what you say about them 'picking your brains', perhaps I should show them your letter so that they can reply? Please advise me.

Your date of 'week 9' seems to me, by the way. But your fears that transmission will be delayed until 'autumn 1972 or even spring 1973' are quite unfounded.

What else can I say?

All the best for 1972, despite all this.

Yours sincerely,

Norman Swallow

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

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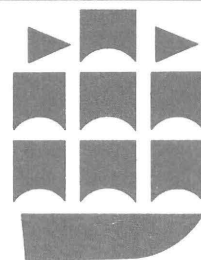
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Maurice Rowdon, Esq.,  
1 Tamworth St.,  
London, S.W.6.

14th December, 1971



Dear Mr. Rowdon,

Diaghilev

I promised to send you a copy of Ronald Bryden's earlier treatment, which I am afraid has got mislaid. It was basically a thematic one.

Anyway, I look forward to your further thoughts in due course, and to getting a copy of your Venice book.

Yours sincerely,

A handwritten signature in black ink, which appears to read "Peter Carson". The signature is fluid and cursive, with a large, looping "P" and "C".

Peter Carson

5 Tamworth Street  
London  
S.W.6.  
23.12.1971

THEMES AND HUDSON

Dear David,

I suggest a series of small books suitable for the package-tour trade. For instance Messrs Sotheby have started running foreign art-tours in partnership with a travel firm. The brochure or guide intended for their tourists in Tuscany was so ghastly, having been written by the travel agent's courier, that it had to be quickly rewritten by someone in the Times-Sotheby Index department, on the basis of his recent ten-day visit to Florence and other places (as my guest). The COLLINS COMPANION GUIDE type of book will always have its public, but the package-tour has not yet got as far as I know its literature. People want a snappy but serious and reliable short and pocketable guide to all the things they should see. Sotheby as the world's major art dealer could not afford to put out a brochure on Siena which failed to mention Duccio. A very clear map could act as frontispiece, showing the towns and villages described. Each book, printed in a large clear font, would deal with a major town and its environs (FLORENCE, PERUGIA, VENICE, MILAN) rather than a province, since people generally have only the vaguest idea of where provinces begin and end. Length about 20,000 words with black and white reproductions to keep the price down. They would look something like those small Vista Studio books. A quick reference but with stout boards.

Yours ever,

Maurice Rowdon

5 Tamworth Street  
London  
S.W.6.  
18.12.1971

Re: Overdraft

Dear Mr Rixon,

Further to our conversation yesterday,  
the sum of one thousand pounds will be wired  
from the Schweizerische Bankgesellschaft in  
Zürich this week, for the credit of my account,  
on their receipt of written instructions.

Yours sincerely,

Maurice Rowdon

5 Tamworth Street  
London  
S.W.6.  
17.12.1971

DIAGHILEV

Dear Peter Carson,

Thank you for your letter. So I shall go ahead and write something down without waiting for the other synopsis.

The copies of my FALL OF VENICE which I ordered from Weidenfeld still haven't come after two weeks, but the sales department are sending off new ones today. If even they don't arrive I shall borrow a copy from their library so that you will have it over Christmas. I keep my own copies in Italy.

Yours sincerely,

Maurice Rowdon



**BRITISH BROADCASTING CORPORATION**

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TELEGRAMS: BROADCASTS LONDON TELEX TELEX: 22182

30th November, 1971.

Dear Mr. Rowden,

Miss Shubik is currently away filming and has asked me to deal with her correspondence. Thank you for letting us see your play THE UNEXPECTED WEDDING GUEST.

Although some aspects of your piece were good, I felt Kate, for example, who shoulders the burden of the baby, getting a degree and supporting Gordon with apparent equanimity, does not exhibit that kind of strength of mind early on in the play. Also, the parents were written with less accuracy than I thought necessary. They seemed in certain important respects to lack detail.

I'm sorry I can't be more positive but I'm sure you would prefer me to be honest.

Yours sincerely,

(Robert Walker)  
Script Editor  
'PLAY FOR TODAY'

Maurice Rowden, Esq.,  
5, Tamworth Street,  
S.W.6.

c/o 5 Tamworth Street  
London  
S.W.6.  
15 December 1971

Re: 5 Tamworth Street, S.W.6.

Dear Sirs,

The work of improvement has now been completed on this property and we wonder if you would kindly arrange for the final inspection.

The Metropolitan Water Board has already inspected the property and approved the arrangements.

Yours faithfully,

G.B.FISCHER GENERAL TRUST CO.



**BRITISH BROADCASTING CORPORATION**

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TELEGRAMS: BROADCASTS LONDON TELEX TELEX: 22182

6th December, 1971

Dear Maurice,

Of course we are putting out THE FALL OF VENICE!

We did in fact have a great deal of heart searching, wondering whether to place it before or during the present 'Casanova' series. On balance we felt it would be unwise to have two different characters as Casanova closely together; and also that Casanova would get a vast audience, and that we could cash in on this when we presented our film.

The second point certainly has been made, and I suspect that when we do present our film, which will be sometime in the first quarter of the new year, its potential audience will have increased.

Best wishes,

Norman Swallow

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

5 Tamworth Street  
London  
S.W.6.  
11.12.1971

THE FALL OF VENICE

Dear Norman,

I am only sorry that this film has got caught up in BBC politics. It isn't a film about Casanova, or even primarily about Casanova. And to delay a film which is at least half topical for two years seems to me reckless.

One hears a lot along the bush telegraph, I suppose because no one in the BBC bothers to keep those whose energies it uses from the outside properly informed. The bush telegraph says that THE FALL OF VENICE was given a preview inside the BBC together with one or more of the current CASANOVA series. The story goes on that our film was given a 'lynching' by those present, particularly in the matter of Casanova's performance. It was 'decided' (this I do not believe, but we will get to the end of the story) that you simply could not show two Casanovas together, and one must go, for good.

Now THE FALL OF VENICE took about two years to get off the ground, even to the shooting stage, yet it was possible (as if the early delays weren't enough) for the Drama department to pick the brains of at least two people from THE FALL OF VENICE crew (one of them myself), shoot a series of six films and show them, all at the expense of THE FALL OF VENICE.

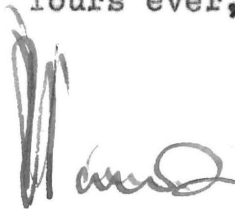
You tell me that the film will be shown in the first quarter of next year. Bush telegraph says in the 9th week. Now if a Casanova public has come into being, it hardly justifies putting out another film 'on' him three months afterwards. Three months---if you are going to think in publicity terms at all---is a long long time. Are we in fact going to go through the same drill as for the past two years, since the shooting? Will we find that after more heart-searching (and especially with OMNIBUS going monthly) that it will

have to be shown in Autumn 1972 or even Spring 1973, by which time the topical material will certainly be out of date?

Vladek Sheybal tells me that on the BOYFRIEND set Ken Russell happened to say that he'd heard John Gibson had made a first-class film on Venice. Further conversation on it was necessarily about 'the film that was never shown'. And on numberless occasions the same thing has happened to me, with more damaging professional consequences than those for an actor.

You see, nobody outside the BBC, where the politics appear to be so thick, knows what heart-searching is going on inside. All they know is that work has been done and there is nothing whatsoever to show for it.

Yours ever,

A handwritten signature in dark ink, appearing to read 'Maurice Rowdon', with a stylized, cursive flourish.

Maurice Rowdon

5 Tamworth Street  
London  
S.W.6.  
8.12.1971

Dear Mr Sparrow,

Forgive me for writing to you out of the blue but Ian Greenlees who as you know runs the British Institute in Florence thought that you might be interested in a project of mine. I am a sculptress and was recently asked by Benedetto Croce's family in Rome to do a portrait in bronze of Croce from photographs. The Italian Liberal party has now bought this on behalf of the Croce Institute in Naples and I wonder if a second copy of the portrait could not be installed at Oxford. Do you yourself, as one of those who took a great interest in Croce's life and work feel that there is a place at the university for such a sculpture?

I would happily send you a photograph of the bust.

Several people in Italy who knew Croce well tell me that the portrait has caught his spirit.

Yours sincerely,

Annette Rowdon

5 Tamworth Street  
London  
S.W.6.  
4.12.1971

Dear Norman,

I wonder, could you drop me a line to say  
if the BBC will be definitely putting out THE  
FALL OF VENICE?

Yours ever,

Maurice Rowdon

5 Tamworth Street  
London  
S.W.6.  
2.12.1971

CHRISTOPHE

Dear Jonathan Hales,

I am writing to you about a play of mine called CHRISTOPHE which calls for a coloured cast. This play went to your predecessor at the Court who wrote me a very positive letter~~x~~ about it, saying he thought in the end that it possibly read better than it would play. I was just off to do a film in Venice and lost his letter and didn't follow it up. Toby Rowland persuaded me afterwards to revise the script, which I did---this was supposed to be for James Earl Jones in New York, but Jones had already found another play on Christophe (which he subsequently didn't do either). I still think this is very much a Court play. Do you think you would read the new version and let me know if you agree?

Yours sincerely,

Maurice Rowdon

as from/ Casa Campardi  
53037 San Gimignano  
(SIENA)  
Italy  
23.6.1971

AFTERWARDS

Dear Sandy Whitelaw,

I gave a copy of the above script to Stefanie. It looks vast, I know---but I felt it is either a big film or nothing at all, and it will be cut anyway.

GRIGG is a sort of Henry Fonda only perhaps more rugged and ruthless. LOUISE might be very good for Shelley Winters. Perhaps GLEN for Michael York if he were under a very exacting director.

I'll be back in England for a few days at the end of July, meanwhile my best wishes.

Yours,

Maurice Rowdon

asfrom / Casa Campardi  
53037 San Gimignano  
(SIENA)  
Italy  
22.6.1971

AFTERWARDS

Dear Mr Rae,

I enclose the filmscript AFTERWARDS. Your secretary was good enough to phone me to say you were away. The script looks vast, I know---but I felt either it is a big film or nothing at all, and the cuts will happen anyway.

Sandy Whitelaw at United Artists is the only person with a copy, apart from Vladek Sheybal who I thought might be a good Palermo. Apart from the American characters (LOUISE Shelley Winters?) I saw Michael York as GLEN provided he was in very competent hands. I shall be back in England for a few days at the end of July. With best wishes.

Yours sincerely,

Maurice Rowdon

5 Tamworth Street  
London  
S.W.3.  
17.6.1971

Re: 5 Tamworth Street, S.W.6.

Dear Mr Mitchell,

I have today received your invoice dated 10th June. I hesitate to present this to the Trust and will specify their current reservations in the matter.

Two radiators are leaking. One radiator is without a cap. There continues to be more than the usual and expected air in the heating system, and the bathroom radiator continues to function erratically. The domestic hot water system splutters with air, which can be dangerous as well as inconvenient.

The lavatory has been leaking for three weeks or so without attendance.

No insulation---specified in your written estimate No. 699/70---has been laid in the two roof areas.

I am told that neither the Gas Board nor the London Electricity Board are likely to accept the loose wiring and attachment round the gas boiler, and that the outlet, which sends fumes into the bedroom, may not be passed.

I must also respectfully point out that your workers refused to work on this site, despite daily phone calls about the leakage and stench in the lavatory, on the grounds that they had received no instructions from you.

Your workers smashed part of the new gas cooker three weeks ago and failed to rectify the damage, though they promised to do so at once. The piping in the kitchen area does not seem to be quite satisfactory, being loose. The Health Inspector described the external plumbing on the outside kitchen wall as 'disgraceful', and the plastic pipes have still not been secured to the wall and are floating. Nor has

Nor has the waste-pipe been extended to the roof according to the Health Inspector's requirements which he has stated two or three times in the last few weeks.

As you know, the Health Inspector refused to pass your drainage arrangements, and made two appointments with your workers to establish the design before completion, but I am told they did not attend. The Health Inspector also claims that no drawings were submitted to him, despite his asking for them, and that the drawings you gave me were inadequate.

Five days ago you promised that workers would be dealing that afternoon with the lavatory, the roof insulation, the radiators etc but nothing materialised: someone was in the house until six in the evening.

Also the kitchen remains unequipped for washing machine and dishwasher, despite the fact that these were discussed as long as six months ago.

There is an outlet pipe protruding from the lower roof and entering the gutter loose which may not be satisfactory.

You will appreciate that the Trust which owns this house feels that there has not been adequate supervision in this work. In view of the above it cannot contemplate settling the rest of the bill until there has been completion, followed by full inspection from the Gas Board and the Health Inspector of the local Council. It feels that a very adequate sum, namely over twenty percent of the total, has already been advanced. I am therefore returning the invoice herewith.

Yours faithfully,

Maurice Rowdon

5 Tamworth Street  
London  
S.W.6.  
16.6.1971

Dear Mr Rae,

I wonder if I could send you a filmscript called AFTERWARDS which will be coming from the printers in a few days. David Higham Associates split up recently as you know, and I went with David Bolt for my book rights. He tells me he is now in association with you for films. This script is based on a novel I published three or four years ago. I shall be taking it to Eva Redfern at Paramount and also to United Artists, unless you shout no at me. My phone number is 385.4003. I am leaving for Italy on the 26th and would be very glad to have a word with you on all this before then.

Yours sincerely,

Maurice Rowdon

DAVID HIGHAM ASSOCIATES, Ltd.

*Authors' Agents.*

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A. J. CROUCH  
Accountant & Secretary

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

15th June 1971

Dear..... Mr. Rowdon.....

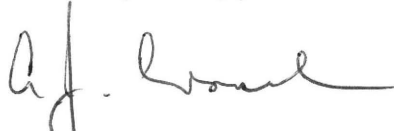
We have pleasure in ~~enclosing herewith~~ our cheque value ~~£33.75~~.....  
forwarding to your bankers  
representing the amount due to you in accordance with the undermentioned  
statement.

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

Received from:  
B.B.C.  
Payment for possible 75 minute TV play  
"MY HUSBAND MY HUSBAND"

|                                 |              |
|---------------------------------|--------------|
| First half fee due on signature | £ 37.50      |
| Less 10% commission             | <u>3.75</u>  |
|                                 | <u>33.75</u> |

Yours very truly,



Secretary.

AJC/EB

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Chandos House,  
Buckingham Gate,  
London S.W.1.

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

14th May, 1971

Dear Maurice,

THE SPANISH TERROR

I had lunch with John Jolliffe of Constable yesterday, and while in the office had a useful talk with Ben Glazebrook. He'd had Harvey Ginsberg's letter of course but wasn't as discouraged as I had frankly expected. Ben feels strongly that the opening part of the book isn't right, which as you know I agree with! I think he feels it could more or less be scrapped as the book is long anyway. I'm not quite sure how this would work out. But the main think is that Ben feels the book can be got into shape and he will be producing some guide lines for the kind of revision he thinks necessary. He's telling Harvey that, which ought to help. I suppose a lot depends on how extensive the proposed revision turns out to be, but I think we ought to wait until he's produced his notes, don't you? The positive side is that Constable evidently have no intention at all of abandoning THE SPANISH TERROR or you. I know, because between ourselves, I asked.

Yours,

A handwritten signature in dark ink, appearing to read "David". The signature is written in a cursive style with a long vertical stroke on the left side and a horizontal line underneath.

DLB/LH

Tel: /212. 883. 5500  
Code: 0101

---

G. P. PUTNAM'S SONS

---

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March 24, 1971

Mr. Maurice Rowdon  
5 Tamworth Street  
London SW6, England

Dear Mr. Rowdon:

The manuscript for THE SPANISH TERROR has now arrived and I will be getting back to you shortly once I have had a chance to go over it.

Sincerely yours,

*Harvey Ginsberg*  
Harvey Ginsberg

HG:dk

Stanley House  
Farm Lane  
London  
S.W.3.  
8.6.1971

Dear Anthony,

I am enclosing a play called ELAINE which has been written with you and the Polish actress Lena Eichlerowna in mind. Would you care to read it? Nothing is fixed yet but if you like HAROLD and the whole idea, we could go from there. Maurice Rowdon, the author, was with Eichlerowna in Warsaw last week, and she told him she would be happy to play the part in English. She is coming over to play opposite me in a BBC play by the same author.

Lena Eichlerowna, whom I'm sure you have met in Warsaw, is perhaps our greatest actress, so great that the régime does its best at the moment to keep her off the stage. You may know that Brecht thought her the finest actress alive, and wrote his last---unfinished---play for her.

I am so pleased to hear about your fantastic success on Broadway. Dorothy Tutin rang me the other day to say she had seen you and me in your TV series, and that we seemed to work together beautifully. Isn't that nice?

I am considering directing ELAINE myself--- would you consider me as a director?

Yours,

Vladek Sheybal

# THE CAMBRIDGE THEATRE COMPANY

Administration: 8 Market Passage  
Cambridge CB2 3PF

Telephone: (0223) 57134

---

Director: Richard Cottrell

Administrative Company Manager: Derek Snook

---

May 12 1971

Vladek Sheybal Esq  
Stanley House  
Farm Lane  
London SW6

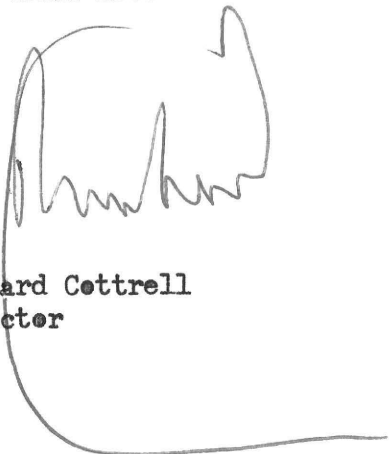
My dear Vladek

I am so sorry not to have called you, but I have been very tied up with rehearsals and am now in Cambridge. However, I thought I should return ELAINE without further delay.

I am really sorry I don't like the play - it would have been lovely to work with you and wonderful to attract a great actress to England for the first time, but I just feel that I have read it all before. It's not that there is anything wrong with the play - it is well constructed and the characters are clearly drawn - but it doesn't excite me.

Do let's meet again soon.

With much love



Richard Cottrell  
Director

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MBK/MK

18th January, 1971

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

My dear Maurice,

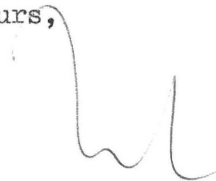
I was thrilled to get your letter this morning. Derek and I were talking about you the other day, and suspected that you were back in this country and probably in the toils of moving. I hope everything is working out well for you. We're still at Sydney Street but work has finally (thank God) begun at World's End, and it looks as if we may be able to move in at about the end of March.

I have sent the two Ralph Thorpe typescripts to David Bolt.

Do call me when you are reasonably free again, as we are both very much looking forward to seeing you and Annette.

Love and best wishes,

Yours,



Mark Barty-King

Patrick Garland

Flat 2

77 Addison Rd.

W. 14.

5 Cranbourne Court  
Albert Bridge Road  
London, S.W.11

13.12.70

Dear Mr. Rowdon,

Thank you for your letter and renewal of your subscription.

Apologies for delay in reply.

I handed your STEEL CANTICLES to Peter Dale as he is  
guest editing the next issue of Agenda. He will  
send it back if he doesn't want to use anything from it.

Yours sincerely,

William Cookson

Stanley House  
Farm Lane  
London  
S.W.6.  
5.5.1971

Dear Mr Poulson,

Adrian Brine suggested I get in touch with you about the enclosed play ELAINE by Maurice Rowdon.

It would greatly interest me to direct this script and I wonder if there is a chance at your theatre in the Autumn season. My plan is to bring Lena Eichlerowna over from Warsaw to play the lead, in English. As you may know she is considered Poland's greatest actress. Brecht wrote a play for her but died before it was finished.

I think there is a strong chance of a West End transfer here. I have directed and played opposite Eichlerowna many times at the National theatre in Warsaw and feel that she might have great appeal in this country.

BBC Television recently commissioned Maurice Rowdon to write a play on the Polish community here, and he suggested Eichlerowna for the lead in that too. So this would mean some useful preliminary publicity.

Yours sincerely,

Vladek Sheybal

Stanley House  
Farm Lane  
London  
S.W.6.  
April 7<sup>th</sup> 1971

Dear Mr May,

I am enclosing a script which it would greatly interest me to direct, and I wonder if there is a chance at your theatre this year.

It has been written for Lena Eichlerowna, and my plan is to bring her over from Warsaw, to play the part in English. As I am sure you know, she is perhaps Poland's greatest actress this century. She knows the script and will be playing it at the National theatre in Warsaw, in Polish.

I think there is a strong chance of a West End transfer in this play (it was Toby Rowland who suggested to Maurice Rowdon that we try you), and I think that Eichlerowna could create a sensation here. I have directed her and played opposite her many times at the National theatre in Warsaw, and I feel she might have great appeal in this country too.

BBC television recently asked Maurice Rowdon to write a teleplay on Polish émigrés here in London, and he suggested Eichlerowna for the lead. This would mean some useful preliminary publicity.

Yours sincerely,

Vladek Sheybal



1 9 7 1  
C E N S U S

This + envelope  
left at house <sup>E13</sup>  
between 1-3 May  
(in Paris). No  
enumerators seen  
previously. (In  
Venice Easter Week)

**To the Head (or Acting Head) of the household:**

I recently delivered a Census form for you to complete on Sunday 25th April. I have since called several times to collect the completed form but have been unable to find you at home. As the completed form is needed very urgently will you please be good enough to post it to me *immediately*, in the attached envelope.

In case the form has been mislaid I am leaving another one.

You have a legal obligation to fill in the form in respect of your household and, as you will see from the notice on the front of the Census form, there are penalties for failing to do so.

Census Enumerator

5 Tamworth Street  
London  
S.W.6.  
4 May 1971

THE STEEL CANTICLES

Dear Mr Cookson,

In a letter of 13th December last year you wrote me that either the CANTICLES would be used or sent back to me. Neither happened. Could you look into this and let me have the script if you don't need it?

Yours sincerely,

Maurice Rowdon

DAVID HIGHAM ASSOCIATES, Ltd.

*Authors' Agents.*

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A. J. CROUCH  
Accountant & Secretary

Maurice Rowdon Esq.,  
Flat E  
42 Elm Park Gardens  
London SW10

26th. April 1971

Dear Maurice,

This is to confirm the bit about the outline for the Television play which you are doing for Irene Shubik. The BBC have agreed to £75.00 for the outline, which will be set off against an overall fee of £800 for the full script if they wish to commission it. I have asked them to issue a contract and we'll have it for your signature next week sometime.

Bruce is out of hospital now and is going to France on Monday. After that my social life will be a lot easier and I hope that you will come up for dinner one evening next week. I'll 'phone you on Monday. \*

\* Gone!

\* done!

Love,

5 Tamworth Street  
London  
S.W.6.  
April 22nd 1971

Dear Ben,

I got your letter on my return from Venice. I don't think you were wrong to send me the photo-stats. In fact I learned a great deal from them. While saying 'you failed to understand' certain sentences I should have added that the fault was entirely mine. I don't mind getting into arguments if I have to---but not with people I'm in perfect agreement with!

I had a word with Harvey Ginsberg over the phone and it seems he is having the same difficulty as you over the first chapters. My agent has a good system with difficult bits---he skips them. My father in law used to call it diagonal reading. I remember being in his room years ago when he bought an unknown play over the phone---it was called Look Back In Anger. He felt he had to buy it. And he hadn't even read it.

Yours ever,

Maurice Rowdon

5 Tamworth Street  
London  
S.W.6.  
7.6.1971

THE SPANISH TERROR

Dear Mr Ginsberg,

Thank you for your letter of 6th May.  
Do you prefer me to look for another publisher  
and negotiate another contract, or does the  
book interest you sufficiently to advance me  
the money due on delivery so that I may revise  
it for press? I don't agree that the MS is  
unpublishable in its present state, nor does  
my agent here, but of course it does need  
drastic revision. My last book THE SILVER  
AGE OF VENICE did well in the States and I  
remember the same pre-publication doubts.

Yours sincerely,

Maurice Rowdon

5 Tamworth Street  
London  
S.W.6.  
19.4.1971

THE SPANISH TERROR

Dear Mr Ginsberg,

Further to my phone call, the feeling here seems to be that on the whole the first chapters of the book are a colourless bore. It looks as if the book can only be seen by reading the second half, at the moment. Ben Glazebrook at Constable took a month on the first 100 pages, and a few days on the rest. I don't think there is a depressing amount of work to do but some cutting (I have 20,000 words to get rid of if necessary) and a rewrite of the early chapters. I wrote these last and they show mental fatigue.

I hope this helps you climb those ugly sentences to the heart of the book.

Sincerely yours,

Maurice Rowdon

Stanley House  
Farm Lane  
London  
S.W.6.  
19.4.1971

Dear Ewan,

Here is ELAINE which we were talking about. Maurice Rowdon will be going to Warsaw in May with the television play commissioned by Irene Shubik (BBC/TV) which he is writing especially for Lena Eichlerowna. Miss Eichlerowna will be playing ELAINE in Polish by the way, at the National theatre in Warsaw. We are aiming at a West End transfer. Toby Rowland knows ELAINE, and he and Rowdon are in constant touch.

Once again I would like to convey to you that I have a feeling that the whole venture with Lena Eichlerowna might become a sensational thing in London. She definitely has the quality of creating a sensation round her. One of her greatest admirers was Berthold Brecht. He never missed a first night of hers, and always flew to Warsaw for it. He called her the greatest actress in the world and started writing a play especially for her, to be done in East Berlin, but he died before it was finished.

I took the liberty of coming to your theatre yesterday, Sunday, and thanks to the kindness of your AFM I had a good look round. I think it is beautiful and you have done miracles. Especially that I remember our conversation at the Hampstead theatre club about your projects, which then seemed to be so much in the clouds. Well you did it! I await a word from you after you have read the play and I do hope it is suitable for your theatre. I am free for the next ten days but will be heavily committed after that in Ken Russell's latest film (I'm playing with Twiggy!)

Yours,

Vladek Sheybal

5 Tamworth Street  
London  
S.W.6.  
24.1.1971

Dear Lena,

I now hear that you have read ELAINE. We would feel very happy and privileged if you would consider perhaps playing it in London. A few days ago I discussed the possibility of a West End commercial production. It would however be necessary to start the play in the provinces, at one of the subsidised theatres, to prepare it for transfer to the West End. As you know, the settling-up of these things takes much time, but I hope our efforts will be successful.

BBC Television asked me recently to write a 75-minute play on the life of Polish émigrés here in London, and I suggested you for the leading female role. They agreed that it was a good idea but added that Equity, the trade union, might not accept it. But this too is only in the discussion stage, and as you know the entertainment industry tends to change every day.

But a television programme would be a good way of preparing an image of you for the British public.

I am changing ELAINE into a Polish or perhaps Russian woman to make it possible for Equity to allow you to work here, and also I think to improve the play.

I may come to Warsaw but I feel I know you already, from many ardent descriptions, and therefore I would prefer to come when the theatre and TV plans are more solid.

Thank you for reading ELAINE, and above all for entertaining the idea of playing it yourself here.

Yours ever,

Maurice Rowdon

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Managing Director's Office

BJF/MR

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

18th January 1971.

Dear Maurice Rowdon,

### INCURABLE

I have now had an opportunity to read Vladek's screenplay which I read with great personal interest because I think it is an intelligent piece of work. However I can only be totally honest and blunt with you and say that in my opinion there is little chance of it finding a home as a first feature film, in today's depressed economic climate. Even with the Suggested Anglo/German co-production deal, I cannot move my own Board to consider even part finance. It is my firm personal opinion, for what it is worth that you would be best advised to try and pursue placing it as a television production on, preferably, BBC 2.

I hope it goes without saying that I don't enjoy disappointing you and an old friend like Vladek.

Kindest regards,

Yours sincerely,



BRYAN FORBES

Encl/

DAVID HIGHAM ASSOCIATES, Ltd.

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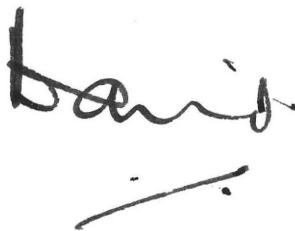
Maurice Rowden Esq.,  
5 Tamworth Road,  
London S W 6

23rd December 1970

Dear Maurice,

- Just to say how much I enjoyed reading that splendid letter in the T.L.S. Nice that they publish without (I imagine) cutting.

Yours ever,



DLB/TF

5 Tamworth Street  
London  
S.W.6.  
16.1.1971

INCURABLE

Dear Mr Forbes,

I have just heard from Germany that, in the event of a good tie-up here, we might eventually expect a hundred thousand dollars from them.

This isn't much, but I thought I would let you know while you were still considering the script.

Yours sincerely,

Maurice Rowdon

5 Tamworth Street  
London  
S.W.6.  
15.1.1971

THE SPANISH TERROR

Dear Ben,

I've just written to Harvey Ginsberg at Putnam to ask if he will pay me the rest of the advance due on this book on delivery and not on publication, provided he sees no huge problems in the text. Can I ask you to do the same?

The typist is wrestling with my handwriting at the moment. Allowing for correction, I think the script should be with you by the end of February. I think we should lunch together after you have absorbed it, and we shall see if you agree with me on my ideas on how to project it.

Yours ever,

Maurice Rowdon

5 Tamworth Street  
London  
S.W.6.  
15.1.1971

THE SPANISH TERROR

Dear Mr Ginsberg,

You were kind enough to write to me last year suggesting that I get in touch with you if I need anything. THE SPANISH TERROR is finished now, and the typist is wrestling with my handwriting. Can I possibly get an assurance from you that you will pay me the rest of the advance due on this book on delivery and not on publication, provided of course that you see no huge problems in the text?

Allowing time for correction I think the MS should be with you from Harold Ober towards the end of February. I hope you and Ben Glazebrook can coordinate on your criticisms. As I told Ben last year, I'd like to avoid two sets of criticism which might not tally. But I'm certain you've both already thought of that.

Yours sincerely,

Maurice Rowdon

5 Tamworth Street  
London  
S.W.6.  
15.1.1971

Dear Mr Richter,

Your offices are in the house where I first met my father-in-law Gottfried Fischer, some years ago. For this reason I know your name and am writing to you.

I am a writer working here in the theatre, television and films. What are the chances of coproduction with Berlin television? Could you possibly let me know if you or a colleague (Alfred Berndt?) have thought of coproducing with, for instance, the BBC or a private company here on 55- or 75-minute drama?

I have just been involved in a BBC coproduction with Bayerischer Rundfunk (Studienprogramm) but they are not sufficiently well-financed to take the cost of dubbing and lip-synch which are involved in drama as opposed to documentary. I am looking for coproductions in very serious drama, which will interest both English and German audiences, and occasionally the kind of documentary that is called the 'dramatised documentary'.

I can come to Berlin at any time. Forgive me not writing to you in German, but my German is only fit for very close friends and relatives.

Yours sincerely,

Maurice Rowdon

3/ scripts(including The Safety Pin") from

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June 21st. 1970

Dear Mr. Rowden,

Thanks so much for sending me this play. It is enormously improved, I think, although you could still do without the opening in flashback with the tourists.

I'm afraid I do not want to direct it myself, as it isn't exactly what I'm looking for - also I'm terribly tied up with three plays, one of them an adaptation of my own, until mid-1971. Why do you not try Nottingham Playhouse, which is always on the quest for new and ambitious plays? Or, possibly Chichester, and the National Theatre?

Please forgive my brevity, but I have arrived back with a great deal of work in front of me, and no time to get any of it done. I hear that Wladek's "Casanova" was splendid - I hadn't realised you were also involved in that - I do hope it goes well.

Yours sincerely,

Patrick Garland

P.S. It was so nice of you to send me your play all the way to Israel.

in  
tampoon  
cold water

Wilson of  
3 drops  
Vitamin  
B12  
free

Chester Williams  
589.9530

5 Tamworth Street  
London  
S.W.6.  
10.1.1971

INCURABLE

Dear Dr Jedele,

As the producer of the film INCURABLE I am hereby authorising the director VLADEK SHEYBAL to talk with you about the setting up of the film, the casting and locations etc.

I hope to come to Munich soon and if this film interests you we could perhaps then discuss the terms of a coproduction.

Yours sincerely,

Maurice Rowdon

BAVARIA ATELIER GESELLSCHAFT MBH



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

Mr. Maurice Rowden  
5 Tamworth Street

L O N D O N    S W 6

ENGLAND

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Bavaria-Film-Platz 7  
Fernruf 6 49 91  
Telex 05 23 254 bavat d  
Drahtwort: Bavariaatelier

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331

Tag

7.12.1970

Dear Mister Rowden,

I will be in London in the first week of January and will contact you on that occasion. Maybe you can then screen the "Fall of Venice" for me and we can discuss that production.

Until then I am

yours sincerely

(Dr. Karl Heinz Willschrei)

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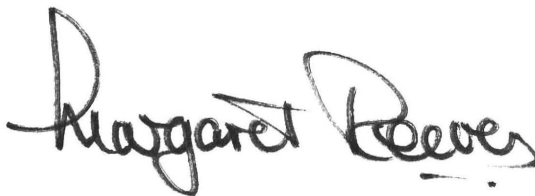
Mr. Maurice Rowdon,  
5 Tamworth Street,  
LONDON, S.W.6.

1st January 1971.

Dear Mr. Rowdon,

This is merely to acknowledge with thanks safe receipt of Vladek Sheybal's script INCURABLE, which I will pass to Mr. Forbes immediately for his personal attention.

Yours sincerely,



M. Reeves (Mrs.)  
Secretary

## EMI FILM PRODUCTIONS LIMITED

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BJF/MR

Maurice Rowdon Esq.,  
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10th December 1970.

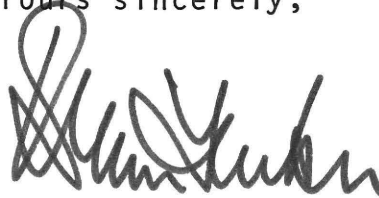
Dear Mr. Rowdon,

### THE SAFETY PIN

Can I respond immediately, if briefly, to your kind letter. Of course I would be interested in reading Vladek Sheybal's original film script. So please sent it to me when you have a draft you consider to be more or less definitive and I will give it my personal attention.

Kindest regards,

Yours sincerely,



BRYAN FORBES

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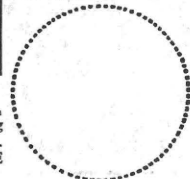
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December 23, 1970

*Dear Maurice,*

## THE SPANISH TERROR

That's very good news, and we must meet for lunch after Christmas when all that cold turkey is finished.

A very happy Xmas.

*Wonsa  
RJR*

**THE TIMES**  
**LITERARY SUPPLEMENT**

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16th November 1970

Dear Mr. Rowdon,

Mr. Denis Hamilton has passed on to me a letter from you on the Arts Council. As it stands it is much too long for publication. I have accordingly taken the liberty of reducing it and putting it into type. If you approve of this shortened version, then I will do my best to get it in.

Yours sincerely,



Arthur Crook  
Editor

Maurice Rowdon, Esq.,  
Casa Campardi,  
53037 San Gimignano,  
Siena,  
Italy.

5 Tamworth Street  
London  
S.W.6.  
31st December 1970

INCURABLE

Dear Mr Forbes,

Thank you very much for your letter of the  
10th.

I have pleasure in enclosing Vladek Sheybal's  
script which was originally called THE SAFETY PIN  
and has the present working title of INCURABLE.

With best wishes,

Yours sincerely,

Maurice Rowdon

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

14th December 1970

Dear Maurice,

STEEL CANTICLES

As you know, I've been funkng this one, and still am. But I did send it off to one of our readers who is pretty expert (insofar as one can be expert) on poetry, and I'm enclosing his report. This is probably a good example of how an agent loses an author through being too candid. Except that I didn't write the report, and some of it seems to make a certain sort of sense.

Of course I'm not at all inclined to take the advice in the last two lines, and you must bear in mind that the reader, ignorant fellow, though he is in other spheres, doesn't know at all who you are. But when we meet next, which I hope will be soon, can we have another look at STEEL CANTICLES and decide where and at what, we are aiming?

Yours aye,

*David*

DLB/TF/ENC

*expert*

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

April 1, 1971

*Dear Maurice,*

I thought I ought to get something on paper about my reservations on THE SPANISH TERROR before we meet on Monday. I am sorry to say this, but there seemed to me to be a lack of precision in thought and language in the early chapters. If other readers don't feel this, then it is probably a failure on my part to get the hang of your style. I do feel that in a book on such a fascinating but amorphous subject the reader must be given very clear landmarks to start with.

It seemed to me a mistake to begin with a description of 'terror' in such general terms. My own instinct would be to start at page 7 of the typescript 'The Emergence of Spain' etc.

On occasion after occasion in the early chapters I found myself unable to follow your train of thought, and the pleasure of reading was thus greatly diminished. From chapter twelve on is altogether a different reading experience. The writing is much tighter, and the narrative orderly and logical.

I feel quite awful to write to an author of your eminence like this, but I am greatly encouraged by chapter twelve onwards, which I had not read when I talked to you on the telephone.

*Yours  
Ben.*

Are all these parentheses really necessary?

1. The meaning of the 'Spanish terror' a mental terror of the kind familiar to the twentieth century

These long running histories are an interesting departure from the normal convention, but don't appeal to me immediately. Can we talk about them?

In the murder-plots and intrigues that went on in every part of Europe between 1550 and 1650 one power was nearly always involved and that was Spain. The Spanish terror was the power wielded not only (~~perhaps least of all~~) by Spanish armies and galleons but by money and personal influence and an elaborate spy-system, above all in an unswerving catholic orthodoxy, which came from the striking mystical energy of the Spanish people as a whole. Out of their energy the Spanish empire was made, and the 'terror' was the method - evolved for the first time in the sixteenth century and for the first time by Philip II - by which people's minds could be influenced and intimidated at a great distance without the deployment of vast armies. But

what? (it was not the work of Philip alone, just as the empire was

not. Both the empire and (unwittingly) the terror were

prepared by his father Charles V, the Holy Roman emperor.

He provided (~~and he meant to provide~~) his son with a perfect

instrument of government. He made it possible to create the

Spanish empire out of the Hapsburg empire. This does not

mean that he destroyed or even ~~impair~~ <sup>impaired</sup> the Hapsburg interest,

but that he found in Spain the only possible leader for the

kind of empire he had in mind, which was a Christian

community held together not by armies or even useful dynastic

marriages but by a shared religion which pervaded every detail

of daily life, whether in Bohemia or New Mexico.

The reigns of Charles V and Philip II are the story of how Spain's imperial power was built and consolidated,

6

and also of how the Jesuit movement came into being as the ecclesiastical arm of this imperial operation without the slightest direct connection between that movement and either sovereign, or even acknowledgement of Spain's special role on the part of the Jesuits. The empire and the Jesuit order (were simply <sup>combined</sup> one and the same effort) to stabilise catholic Europe and, by plots and espionage, by infiltration into every court, by bribery and assassination, by education, to root out everything <sup>unplanted</sup> achieved by protestant action. The 'Spanish terror' was therefore that subtle and determined projection of power throughout Europe and the New World which culminated in the staying of the protestant influence - in what is sometimes called the catholic restoration. This restoration reached its climax, and found its leader, in Philip II. His detachment, his devoutness, his unsparing self-discipline were (precisely <sup>a precise affection</sup> an ideal image) of Spain in his time. He came as near as anyone ever has to centralising in his own person a mass of aspirations - a world empire intended as the embodiment of a religion. The Jesuit movement and his cool pursuit of power were (though they rarely agreed with each other) designed (towards <sup>for</sup>) the same mystical end, and this ~~fact~~ was the source of their success. Philip and the Jesuits laid the foundation, in practice and principle, of modern politics. [ In our world, the same principles are applied, whether in communism or laissez-faire capitalism or nazism, <sup>though</sup> without it being thought necessary to add the name of God. And this change too (paradoxically <sup>the result of</sup> ~~together with~~ the protestant revolution and the catholic restoration) came about in the sixteenth century: the name of God slipped away from political action and social life - or rather, the name was all that remained. The most bitterly doctrinal epoch

that there has ever been in Christian history served to remove the doctrine - all Christian doctrine, protestant or catholic - from the arena of action and daily life. ← [I'm w3 there] A secular society came into being; the principles of terror that were evolved remained, but the ends they were intended to serve did not. And this was the work equally of the protestants and the catholics, with zeal and martyrdom on both sides.

'When this country moves,' a Spanish historian once said, 'the whole earth trembles'. In plot after plot in every country, for well over a century, Spanish money and Spanish priests and Spanish agents conducted a sometimes hidden and sometimes open war against heresy. The 'terror' was in the form not mainly of military invasion or reprisal (although this was bad enough in the Netherlands under the governorship of the Duke of Alva) but an unspecified and therefore, in that, all the more fearful intimidation. It was a mental terror of the kind we ourselves have come to know. Which one, when did we say it?

The emergence of Spain as a single power (really) began with the marriage of Ferdinand and Isabella in 1469, by uniting Castile and Aragon into one kingdom. It meant not simply that a sea-faring people had joined a landed people, but that religion and politics had become integrated as nowhere else in Europe. It was the Church that made the union possible, by being the only institution (the only way of life) shared by the two very different and independent-minded peoples. <sup>Religion</sup> ~~It~~ therefore became a political factor, a discipline holding unruly natures together. And this was how the clergy became an obedient branch of government as

it did nowhere else. It meant that Spanish government became synonymous with the persecution of unorthodox belief. The Spanish administration as it came to be perfected during the sixteenth century <sup>was a</sup> ~~was~~ <sup>model of?</sup> a code of behaviour which the Spaniard personified better than anybody. And it was this behaviour which influenced the rest of the world. The 'stiff' Spaniard, the 'haughty' Spaniard was in himself the image of a new epoch where life was for the first time guided by the mind and not by the faith or the family or even the conscience. He was <sup>I thought we have just said he is the beginning of a new</sup> the ~~end~~ <sup>society.</sup> of mediaeval society. And people imitated him. And for himself Spain was the only valid country there was. Even Philip could not bear more than a few days outside Castile.

You cannot terrify humanity for long by force of arms. You have to command respect. And the Spaniards, whether in the Church or royal courts or army headquarters or spy rings, inspired respect and awe, even superstitious awe, and therefore venomous hatred. It was the first time single men aroused collective attitudes. That is to say, <sup>Spaniards</sup> they were the image of something mental, and they provoked mental reactions. As they overlooked the human being for the idea, so they were overlooked for the regime they were the walking advertisements of. It was the first time that <sup>the was</sup> your enemy could be someone against whom you had no personal argument, and against whom <sup>no charge?</sup> nothing even of a tribal nature could be brought. The Spaniard meant an orthodoxy of ideas which you either loved or were moved to hatred and terror by, but which in either case you probably feared. French catholics were never quite sure whether a Spaniard was preferable to a protestant - in Paris at least.

I find I have to read a sentence like his several times before I get the sense.

## 2. Charles V's upbringing was humanist and non-nationalist

Charles inherited the throne of Castile and Aragon through the death of his grandfather Ferdinand of Aragon, and he was later elected Holy Roman emperor. He was born in Ghent in 1500 of Philip the Fair (a Hapsburg) and Joanna the Mad (of Aragon and Castile). He had Spanish, French, Burgundian, Plantagenet, Flemish, Portuguese and German blood, and probably some Jewish and Arab as well. Thus the Hapsburg inheritance came to him through his father (in the form of the Netherlands) and the Spanish through his mother. When he was still a baby his parents moved to Spain, and he was left in Flanders to be brought up by an Englishwoman, Margaret of York, the widowed Duchess of Burgundy. That was

how little anything like national distinctions existed at

Charles's birth. There were dynasties, and marriages between dynasties, and trade-agreements or military alliances that underpinned the marriage-agreements. But language, the hub round which national feeling collected, was not yet identified with state power: it was a fluid thing, and Latin was still the shared medium of communication. It was during Charles's life that vernaculars, and with them national awareness, became important. Gradually, as the king of Spain, he learned to make use of <sup>this awareness</sup> ~~it~~ - to see it as the most valuable asset of government. Spain was perhaps the first successful nationalism

in the Christian world. This changed entirely the structure even of its own society, and brought dynastic power to an end everywhere. It was Charles's son Philip who lived in full consciousness of this.

Charles's <sup>early</sup> first background was therefore Burgundian-English: the two countries were in any case traditional allies.

Can a country be a nationalist. Is it an example of one?

*Le Fair*

His father Philip died when he was six, and his mother went irretrievably mad as a result. The Estates of the empire appealed to <sup>Charles's grandfather (Holy Roman Emperor)</sup> Maximilian to take over the government of the Netherlands, and he appointed his daughter Margaret of Austria to be not only regent but foster-mother to Charles and his sisters. The part of the father was taken by someone who though also a Burgundian was less anti-French than Margaret, and more inclined to direct Charles's interests as a future ruler towards Italy - the Great Chamberlain at the Burgundian court, Guillaume de Croy, Sieur de Chièvres. Margaret had been twice-widowed: her second husband, the Duke of Savoy, had died when she was twenty-four and still childless. Henry VII of England wanted her in marriage, but she refused, probably because she saw the importance of her political role in the Netherlands. When she settled there she brought advisers from Savoy and Franche Comté (Laurant de Gernevod was later one of the imperial advisers). Her closest minister was Mercurino Gattinara; he had been her state lawyer in Savoy, and later became Charles's chief minister in Spain. Charles and his sisters called Margaret both aunt and mother, and always spoke French to her.

Charles's education was in the hands of several men - Adrian of Utrecht, Robert of Ghent, a Spaniard called Luis Vaca and Charles de Poupet (Lord of La Chaulx, also a councillor in Spain later on). The youngsters who shared his classroom ~~was~~ <sup>were</sup> Maximilian Sforza and John of Saxony, as his pages of honour. His <sup>personal</sup> governor and lord chamberlain, Chièvres, was a knight of the old Burgundian Order of the Golden Fleece, and perhaps the main intellectual influence on Charles's life. Chièvres was quite possibly his model of what a statesman should be, namely knight, diplomat and ruler in one.

By his father's death Charles was Duke of Burgundy, which in later years made him France's chief enemy. As far as conscious policy was concerned, his struggle to win back *ancient* Burgundy, or rather those parts of it lost to France by Charles the Bold (father of Mary of Burgundy, Charles's grandmother) was the chief theme of his imperial reign: it was not the most potent one. It cut right across the great new fact of line - national feeling. And perhaps it was the basic reason why - depleting his forces and wasting his money - he could not beat the Turks and 'liberate' Constantinople as he <sup>had always</sup> wanted to. <sup>Burgundy</sup> It was a mediaeval concern, out of tune with the rest of his policy, which was forced to be modern simply by virtue of the problems he found in front of him, particularly in Germany. Erasmus tried to persuade him to give up some of these 'old rights' but he never agreed. He presented his son Philip with a modern state almost in spite of himself.

He had a rather serene nature, perhaps more so than his son; though he had outbursts of anger which his son did not. <sup>had always</sup> The ~~difference between~~ father's <sup>nature</sup> ~~was that~~ <sup>forthright,</sup> ~~between~~ <sup>the son's</sup> ~~was~~ rugged and careless, ~~and~~ reserved, controlled, concentrated. ~~was~~ The son was mentally restless, <sup>beneath</sup> ~~under~~ his reserve. Both developed great detachment early in life and thought out their problems (and chose their loyalties) behind it. Charles was more the mediaeval man. He thought in immediate, human terms; the family and the tribe (embodied in the dynasty) were still close; for him a spiritual community was enacted every day in the courts and audience chambers. Philip was the mind of his empire. His enactments were ideas. His deployment of armies and diplomats and spies and murderers was mentally planned, directed from a central

idea which never left him. But the empire and the state of Spain could never have been built ~~that~~ <sup>his</sup> way: that was done by his father. Charles did everything with patience, listening and biding his time, ~~and~~ always happy with a settlement wherever ~~it was~~ <sup>'Both men were slow.</sup> possible. / Perhaps Philip <sup>habit?</sup> (learned) his well-nigh obsessive inclination to delay orders and decisions from <sup>his father.</sup> ~~him~~ But then the best political minds always tend to shun quick decisions.

Titian's portrait of Charles gives his eyes warmth and observation, and a certain quiet enjoyment; they are tolerant, watchful, steady <sup>eyes</sup> / - ~~and~~ above all detached. He was a small man, with the typical thrust-forward Hapsburg chin, which made his face slant strangely - Cranach's portrait of him shows this to the point of caricature. He was not attractive as a child - his grandfather Maximilian found nothing Hapsburg about him except his love of hunting. Ferdinand, his Spanish grandfather, was dead-set against him inheriting the Spanish throne, and did everything he could to make it unlikely: he hoped that some way would be found for Charles's younger brother Ferdinand to reign in his place, while Charles stayed in the north looking after the Duchy of Burgundy and the Netherlands. He even named Ferdinand (who grew up in Spain, and was the much more popular choice for Spaniards, who at least knew his face) regent after his own death, until such time as Charles should come down from Flanders - hoping that Charles never would. By a will of 1512 he refused to recognize Joanna the Mad's right of succession to the throne, as she was clearly unfit to govern: and through her alone Charles would be inheriting the throne. Charles <sup>'s court</sup> / in Flanders did all it could to remove Ferdinand's prejudice. It sent down Adrian of Utrecht, ~~and~~

5 Tamworth Street  
London  
S.W.6.  
14.12.1970

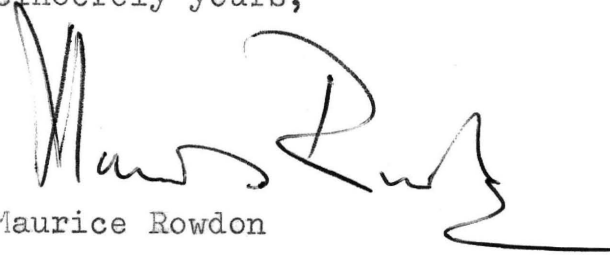
Dear Professor Mellors,

I was at BBC television the other day, in the Arts Features department, and happened to mention that I wanted to help a young composer called Peter Paul Kropowsky who has just escaped from Poland. The producer I was talking to thought you were the best person to write to---whether for advice or direct help. ~~My wife and I~~ heard a tape of four or five pieces of this young man's work (he is twenty-three) and ~~were~~ very struck by the authority and latent power. He is a modern---though not electronic. Nadia Boulanger has written a note to say that anyone who helps him helps her, or words like that. At the BBC they told me not to stress this, as she is considered no judge of composers. ~~Well, that may be so. But a judge of some kind she must be.~~ Can you offer any suggestions, please? I am sending some of his work to Germany, but it is less a performance than sheer survival that he ~~is after~~. He and his wife left Poland separately, by previous plan, and married in London. ~~I am a writer and would not write this unless I felt something very powerful in him, and selfless.~~

*Here is*

*copies for  
↓  
immedi-  
ately.*

Sincerely yours,

  
Maurice Rowdon

COPY

5 Tamworth Street  
London  
S.W.6.  
9.12.1970

THE SAFETY PIN

Dear Mr Forbes,

I wonder if I could interest you in an original film script by Vladek Sheybal on a coproduction basis with a German company. You will certainly know Sheybal's acting, and perhaps his powers as a director too. ~~We worked together recently on a film I wrote for the BBC, and decided to build up a series of TV and feature films together.~~

Michael York has read the first draft of the script and is very anxious to play the lead, if necessary on a shoestring fee.

Jerzy Lipman (KANAL, GENERATION, ASHES AND DIAMONDS, KNIFE IN THE WATER) would direct the photography.

The script is provisionally called THE SAFETY PIN, and I am working on the final draft with Sheybal now. It will be ready ~~printed~~ by Christmas.

Sincerely,

Maurice Rowdon

5 Tamworth Street  
London  
S.W.6.  
30.11.1970

THE FALL OF VENICE

Dear Dr Willschrei,

In a letter to you recently I told you about a BBC production called THE FALL OF VENICE which we did in co-production with Sweden and Munich television, and which I hoped you could see when it went out over the Third Programme in Munich. We have just heard from the Bayerischer Rundfunk that this will not be shown after all as they find there is much more lip-synch than they expected, and the dubbing costs would be too great. They tell me that they were looking forward to a straight documentary based on my book of the same name, on to which they could have fitted another Voice Over in German. They thought of sending out the programme in English as the latest example of a costly BBC production which was at the same time a new line in documentary film-making, a new style. But naturally this film, to reach a large audience, must be completely dubbed and produced as a German article.

No doubt the BBC will be approaching other television companies in Germany which have better dubbing facilities but in the meantime I thought I would approach you privately, to see if you were interested in seeing this 55-minute film from a buying point of view. To my mind it could easily go out under the heading of Drama. We took out to Venice the most sumptuous costumes and used--- apart from our two actors---a great many extras on the spot, some of them very beautiful. It might be that this work is much more of a First Programme feature than a Third Programme documentary (in this country it is going out on BBC 1). We have tried all the time---the director and I---to avoid anything like the straight documentary approach, and the film tells a story---the story of two actors arriving in Venice to play costume parts, and then the story of the parts they play.

If I have a reaction from you I can then talk to the Head of Arts Features at the BBC and he would take the matter on from there.

Yours sincerely,

Maurice Rowdon



**BRITISH BROADCASTING CORPORATION**

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11th December 1970

Dear Mr. Rowdon,

Thank you for your letter following your conversation with Vladek Sheybal.

I suggested to Vladek that I would like a play about ex-patriot Poles in London, and he felt that you might be the writer with the most insight into this community.

I am sorry to say that I am not personally acquainted with your work as a script writer. Would you like to come and have a talk about this? If so, perhaps you could phone my secretary to arrange this. I am now clear of my studio commitments, which prevented me from making an appointment before.. If you have an example of one of your scripts that I could look at, that would also be a great help.

Yours sincerely,

(Irene Shubik)  
Producer  
PLAY FOR TODAY

Mr. M. Rowdon,  
5 Tamworth Street,  
London S.W.10.