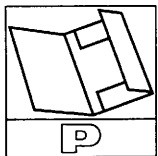
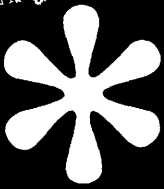


CURRENT

LIT CORRESPONDENCE





FROM THE DESK OF
Arthur Ormont

14 February 1991

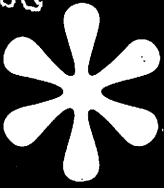
To: Maurice

I still feel that claiming anything less than "total surrender" of the Nazis wasn't justified would alienate any red-blooded American editor, but maybe I'm old fashioned. Here it's the left wing that has deplored the bombing of Dresden. The Persian Gulf, with its linkage of Hitler and Saddam, is another problem. I don't see where British Establishment thinking that the empire should be taken over by the U.S. comes in, but what you say about Thomas Mann is startling. How sad he should flee to the U.S. and then from it.

Your note about pigs on p. 323 made me remember cruelly how, on some Caribbean dock, I saw pens of them screaming on their way to market. You knew they were terrified not only because they were going to their deaths, but because of the terrible discomfort involved.

Another point I forgot to make concerns the world-wide development of depression/anxiety as a stress-related neurosis. If anxiety and panic attacks (Auden was off by a generation) precede a nervous breakdown, or even mirror it, this would seem to confirm your theme of madness.

I still feel the treatment of Berkeley for Americans is condescending, but won't argue further. Cuts in the second half are more serious, but evidently you preferred not to make them. Anyway, the revisions are fine and I'll now begin queries to the publishers. Because the outline is a bit forbidding by itself, and you write so well, I'll include the first ten or

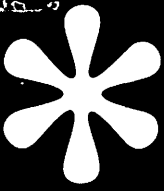


FROM THE DESK OF
Arthur Orrmont

pages of the text itself, along with your bio.
All best.

Arthur Orrmont

AO:cc



FROM THE DESK OF
Arthur Ormont

18 March 1991

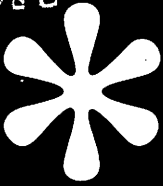
To: Maurice

Some publisher reactions to the outline and some sample pages. Knopf didn't think the ms. was "the kind of book we are looking to publish." Random's Executive Editor, Bob Loomis, wrote: "I'm afraid it's not to my taste. However, I found even in this short sampling a good deal of repetition---and also a sort of vagueness that frustrated me." The sample is still with Mike Bessie at HarperCollins, and I'll be trying others after I get the new material mentioned below.

Please let me have more copies of the outline that includes both the main title and the subtitle at the top, and also several copies of the table of contents that lists your well-titled parts or sections. We also need in the outline mention of your scientific experiments (such as those with animal language) and hopefully a stronger "scientific element" in general.

I feel you should understand that when mss. is submitted to a publisher it should be final and polished; only texts here are carefully monitored and rewritten exhaustively. It's a bit disturbing that you're still rewriting the book in your head, although some of this is inevitable, especially with a book with a definite argument. Such matters as the Berkeley passage and unconditional surrender in WWII should have been decided early either way.

As for the novel---wonderful title---let me have one of your expert outlines. Generally I can't be very enthusiastic about a book that has already



FROM THE DESK OF
Arthur Orrmont

-292.

been declined, but then there's that great title and I now see you are an inveterate re-writer, like Nabokov.

Arthur Orrmont:

AO:cc

CONTENTS

1. The Black Tank.....
2. The Californian Fever.....
3. The Good Bishop Berkeley.....
4. Crabs.....
5. Lodestars One and Two.....
6. Personal Growth.....
7. Love-Prayers and Destitution.....
8. You are Your Guru.....
9. Blood.....
10. Do It Yourself.....
11. Good Vibrations.....
12. The Night of the Jupiter Effect.....
13. Sitting on a Serpent.....
14. Conch-shells and Winkles.....
15. Coco the Gorilla.....
16. Thank You for Sharing It with Me.....
17. Bog Corpses.....
18. Severed Heads.....
19. Caput Mortuum.....
20. The Orgone Boots.....
21. The PK Party.....
22. Mixed Salad.....

L A P A R A S I N A

This is the story of fifteenth-century Ferrara. 'La Parasina', the fifteen-year-old wife of Niccolò 111 of Este, a man in his forties, is still called 'the first feminist' in Ferrara today. Niccolò had over three hundred bastards, one of them a striking youth called Ugo, who was fifteen years old when his father married 'La Parasina'. Ugo set out to seduce his father's wife in revenge for the fact that his own mother, Stella, had been denied the marriage Niccolò had been promising her for years. Instead, 'La Parasina', now sixteen, seduced Ugo, and an extraordinary love-affair of a Tristan-and-Isolde quality began between the children during a journey along the River Po. They were finally denounced, and spent their last days in Ferrara prison before being executed together.

The prisons of Ferrara are today very much as they were in the fifteenth century. Each year Ferrara has a palio like Siena's in which 800 people take part in costume. A research-historian in Ferrara has prepared the story in detail.

A television series in 3-6 parts.

PRODUCTION: Mario Ferrari, FILMARPA (Rome).

LA PARASINA

This is the story of fifteenth-century Ferrara. 'La Parasina', the fifteen-year-old wife of Niccolò 111 of Este, a man in his forties, is still called 'the first feminist' in Ferrara today. Niccolò had over three hundred bastards, one of them a striking youth called Ugo, who was fifteen years old when his father married 'La Parasina'. Ugo set out to seduce his father's wife in revenge for the fact that his own mother, Stella, had been denied the marriage Niccolò had been promising her for years. Instead, 'La Parasina', now sixteen, seduced Ugo, and an extraordinary love-affair of a Tristan-and-Isolde quality began between the children during a journey along the River Po. They were finally denounced, and spent their last days in Ferrara prison before being executed together.

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A television series in 3-6 parts.

PRODUCTION: Mario Ferrari, FILMARPA (Rome).

UNA STORIA DEL SECOLO XV
(Vita, Armi e Amori di Niccolò III D'Este)

Mentre scorrono i sottotitoli viene inquadrato un drappello di cavalieri al galoppo.

Milano, Rocca Viscontea. Sala d'attesa. Ugucione Contrari, consulta documenti con alcuni gentiluomini. Sopraggiunge trafelato un famiglio, che gli annuncia l'improvviso malore del Marchese Niccolò, (Capitano Generale degli Statti Viscontei da pochi giorni prediletto del Duca Filippo Maria per l'assidua e felice opera di mediazione tra le maggiori Signorie Italiane, arbitro della pace d'Italia).

Ugucione accorre nella stanza del Marchese, e lo trova svenuto al suolo. Lo soccorre, lo fa portare a letto, l'assiste. Niccolò si rianima, lamenta forti dolori, pensa ad un veleno per troppe ambizioni deluse; vuole il confessore non il medico, che ritiene ormai inutile. Passano nella sua mente tormentata in rapidi flash visioni di congiure, arresti, agguati, stupri, razzie soldatesche, esecuzioni... Il tempo feroce della sua adolescenza, quando il Consiglio di Reggenza e la madre, Isotta degli Albaresani, resistevano eroicamente agli assalti e agli intrighi di Azzo Visconti D'Este.

Niccolò, tutto in sudore e gemendo, si riscuote da tali visioni. Ugucione Contrari è sempre con lui, lo terge, lo rincuora. Niccolò si riprende ancora un poco, e vuol ricordare con l'amico e compagno fedelissimo le imprese trascorse, tristi e liete da quando, diciottenne, dimostrava già la sua predilezione per le avventure galanti sia con nobili che con plebe. Eccolo in una fattoria di campagna, insieme al fedele Ugucione, mentre pranza all'aperto in mezzo a procaci contadine, appartandosi poi con una di esse... I contadini commentano salaci...

Successivamente, lo troviamo ospite di una festa in suo onore, in casa Tolomei, dove gli onori di casa gli sono fatti da Stella, bellissima e virtuosa figlia di Messer Giovanni. Niccolò ne è preso e subito la corteggia con impeto. Stella gli resiste, acendendo maggiormente il desiderio del Marchese; non essendo egli abituato ad incontrare

resistenza di sorta presso le donne che egli onora delle sue attenzioni. Una sera infine egli entra nelle stanze di Stella e la prende quasi con la forza. Stella dapprima resiste, quindi corrisponde con piacere a questa maschia brutalità. Da questa unione nascono Ugo, Leonello e Borso che Niccolò legittima e fa suoi eredi.

Stella spera di essere regolarmente sposata, ma Niccolò non sa rinunciare alle antiche abitudini, eccolo frequentare le osterie di Capo delle Volte e giacere con una avvenente ostessa. Nel frattempo grandi impegni politici e militari attendono Niccolò.

Dopo ripetuti assalti subiti dal Conte Ottobuono Terzi, longa manu, dei Visconti in Emilia già impadronitosi ferocemente di Parma e Reggio, e ora di Modena, Niccolò, con l'aiuto dei Malatesta di Rimini lo contrasta fieramente. Terzi allora gli chiede un abboccamento a Rubiera. Il fedele Muzio Attendolo mette in guardia Niccolò da possibili insidie ma questi chiama proprio lui, Muzio, ad assisterlo a Rubiera.

Il 27 Maggio 1409, venuti a tal convegno, Muzio fa nascere un alterco nel mezzo del quale pugnala freddamente il Terzi prevenendone l'insidia.

La casa d'Este è libera così dell'ultimo e più feroce pericolo alla sua sovranità. Ora Niccolò può darsi tutto all'opera di mediatore politico che lo farà grande come, qualche decennio dopo, Lorenzo De' Medici.

~~Morta intanto Gigliola da Carrara~~ Rimasto nel frattempo vedovo della brutta, pia, sterile Gigliola da Carrara, Niccolò delude una volta ancora, le speranze di Stella, sposando in sua vece, Parisina Malatesta per sdebitarsi del debito di riconoscenza contratto con i Signori di Rimini nella vicenda di Ottobuono Terzi.

Rimini, Carlo Malatesta, zio e tutore della ~~orga~~ Parisina, le annuncia le nozze invidiatissime con il Marchese di Ferrara. Parisina, sposata per procura come d'uso, dovrà recarsi a Ferrara per consumare il matrimonio, facendo tappa a Ravenna presso i parenti Da Polenta. Qui la raggiunge inaspettato l'impaziente Marchese, che la possiede con reciproca gioia.

A Ferrara, in preda alla peste, le feste nuziali sono estremamente sobrie.

Ugo, compreso del dolore della madre Stella, che verrà a desolata morte di lì a poco, si mostra molto riservato e quasi ostile con la giovane Marchesa.

Niccolò, sempre impegnato tra Milano e Venezia come Vicario della Chiesa, per l'equilibrio politico, e distratto dai continui amori, vuol favorire l'armonia familiare e ordina a Ugo di accompagnare Parisina durante un soggiorno di un mese a Ravenna.

Durante il viaggio per barca attraverso le Valli, e poi a Ravenna, l'annojata e già delusa Parisina, colta e raffinata, seduce il giovane. Hanno entrambi 18 anni... Complici della tresca il Conte Aldobrandino Rangoni, coetaneo fedelissimo d'Ugo e due damigelle di Parisina. Nelle delizie estensi (Consandolo, Belriguardo, Fossadalbero) segue la folle passione di Ugo e Parisina. Letture cavalleresche ed erotiche (massime di Tristano e Isotta) accompagnano e fomentano l'amore.

Parisina è sempre molto sollecita nell'amministrazione domestica. E' lei che si occupa di vestire i piuttosto trascurati molti figli e figlie di Niccolò viventi a Corte, oltre a servi e funzionari che sempre a lei ricorrono fiduciosi. E' appassionatissima di cavalli da Palio; i suoi, guidati dal fantino Giovanni da Rimini, vincono sempre, a Ferrara e fuori. Suona una piccola arpa, per lei costruita, che porta spesso al collo con un cordone di seta. Gioca a carte con splendidi tarocchi per lei miniati da Giovanni della Gabella.

Ugo è bellissimo e vigoroso. Meno atto agli studi dei fratelli minori : Leonello e Borso, è abile nelle armi e nel gioco della palla. Inesperto d'amore è troppo facile preda della maliziosa Parisina. Entrambi sono molto casi al popolo.

A Portomaggiore, un giorno (siamo ormai nel 1425) il medico privato di Parisina, Giovanni da Verona traendo a scusa la peste, le chiede licenza di lasciare il servizio. Forse sa e teme le conseguenze. Anche Parisina teme, poichè non sa più togliersi Ugo dal cuore. Un giorno maltratta, nervosa, una servente che la denuncia al fido Zoese, gentiluomo di Parisina. Costui, ben sapendo che il Marchese non gli avrebbe perdonato il silenzio, denuncia a sua volta la cosa al suo Signore. Niccolò incredulo e sgomento vuole la prova. Un foro praticato nel pavimento dell'archivio estense della torre di Bigobelli, situata sopra l'appartamento di Parisina, gli rivela direttamente l'orrenda

verità. La decisione fatale è presa.

A palazzo, durante un ricevimento ai Savi della Municipalità, d'improvviso Niccolò fa chiamare Pietro da Verona, Capitano del Castello, e gli ordina di arrestare immediatamente Ugo, Parisina e complici, rei d'adulterio.

Al podestà l'ordine di istruire subito il processo; la sentenza è ovvia: morte per decollazione. Gli ospiti restano allibiti ma s'inclinano alla giustizia del Signore, anche se qualche voce bisbiglia. Chi la fa. l'aspetti!!!

Ed ecco mentre Parisina con le sue dame ammira dalle finestre di Rogobello il suo Ugo che gioca a ~~globe~~ palla nella sottostante piazza nuova di fianco al Duomo, vede sopraggiungere il drappello comandato da Pietro da Verona. Immediatamente intuisce: è la fine. !. Poco dopo, Pietro da Verona appare alla sua porta.

Ugo è incarcerato nella torre dei leoni. Parisina nella marchesana. Non si vedranno più. Ugo contrito invoca il padre e chiama giusta la sua sorte quasi lieto di espiare. Parisina rifiuta il confessore, vuol parlare al Marchese perchè solo lei punisca, sola colpevole. Soprattutto d'Ugo le importa. Inutilmente il vecchio Del Sale e Contrari, invocando la fraterna amicizia implorano il marchese perchè si disponga a pietà.

. Se rimandassi Parisina ai Malatesta, essi la ucciderebbero ! (tali infatti era l'uso). Nè posso perdonare in casa mia più che l'adulterio, il tradimento. . . .

Rapidamente il processo è concluso. Il Podestà Dall'Arengo legge la sentenza al popolo. Il 21 Maggio ~~1425~~ 1425, all'imbrunire, i condannati, separatamente sono portati al boia, nel fondo delle rispettive torri. Morto Ugo cristianamente, Parisina, sorretta dallo stesso Zoese (di cui mai sospettò) vuole affrettare la morte. Avvoltasi il capo in un bianco velo offre il nudo collo al carnefice.

Avvenuta l'esecuzione, Niccolò scioglie infine la dura maschera della giustizia, invocando la morte prostrato sul nudo pavimento della cappella privata.

Un suo editto emanato nel subito furore condanna a morte tutte le adulate. Ne sarà vittima anche ~~fr~~ Laudomia Romei sua stessa amante.

Pur conservando le antiche abitudini, Niccolò, d'ora innanzi, si dedicherà alle cure dello Stato riuscendo ad un certo momento a diventare l'arbitro della politica italiana, tanto che il Duca Filippo Maria Visconti^f, che solo di Niccolò si fida, lo nomina Governatore Generale degli Stati Viscontei. Niccolò e Contrari sono suoi ospiti.

A Ferrara il secondo genito Leonello a cui è stata affidata la reggenza sta parlando ai suoi gentiluomini del nuovo grande successo paterno disponendo per grandi feste al suo ritorno, ma ecco giungere il misterioso drappello di cavalieri di cui abbiamo parlato all'inizio, recando la notizia della morte di Niccolò.

Con una cerimonia funebre, di una semplicità francescana, a Santa Maria degli Angeli, mentre Guarino Veronese, leggerà l'orazione funebre, cala il sipario sull'avventurosa vita di Niccolò III d'Este - Marchese di Ferrara

Lauch & Pinfan

Campi: Stupari T. S. Elena . Venezia
tel 36679

AUTHOR AID ASSOCIATES

LITERARY REPRESENTATIVES

340 EAST 52nd STREET

NEW YORK, NEW YORK 10022

(212) PLaza 8-4213, 697-2419

Cable: MAXBIRD, NEW YORK

23 May 1990

To: Maurice Rowdon

Do send along the complete manuscript, which I'll be looking forward to seeing. You're probably right in the wisdom of showing a complete ms. rather than a partial with outline. Also let me have a one paragraph description of the book and a one page outline/description which we can show to publishers. Best regards and when do you return to the States?

Arthur Orrmont
Editorial Director

AO:eb

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NEW YORK, NY 10022
TEL: (212) 758-4213; (212) 980-9179
Publisher of Literary Agents of North America: Fourth Edition
March 24, 1994

Maurice Rowdon
La Luciole
Chemin des Patins
84160 Cucuron
FRANCE

Dear Maurice:

A death in the family prevented my answering you sooner. A few initial demurs. We never discussed a letter of agreement, as far as I remember, before this, nor did I know you had objected to such when offered to you by others in the past. I never brought it up until you found British representation, on the basis that, if a British publisher offered Tanja Howarth a contract for world rights only, you would be hard pressed to refuse, considering the fate of *Mad Ape* in the U.S. so far. Nor could I feel right saying that our understanding ruled it out without the authority of an agreement. In connection with Lownie, after he declined to handle I assumed British representation would be not exactly easy to find, given the state of British publishing.

You will find—if you haven't already—that, in the U.S., the old handshake agreement is disappearing as a way of doing business. Agents are increasingly requiring written contracts, and this is all the more true when situations are muddy and complicated.

Then, the original letter of agreement in no way “signed [my] career away for good.” It was, rather, for a period of two years, my usual term, and excepting British rights, included your fiction and nonfiction books and only major magazine pieces (remember, I suggested you try a novella for *Harper's* magazine when it was interested in such at the time). Nor would it have prevented us from consulting you on your wishes for where a particular manuscript was

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Publisher of Literary Agents of North America: Fourth Edition

sent or what the submission letter said.

I'm surprised that you seem to want at least nominal control of the entire submission process—something you've never even mentioned before. In my view, knowing the market and what specific houses/editors want (and when), is the function of the agent. Again the two-year rule applies, so I don't see anything to be gained by unnecessary delays. On the other hand, we must work on things in the order received, and when a number of long, revised manuscripts come in, the last one must wait a while, whether delivered by courier or not. I thought it was clear that I could not handle newspaper or any other kind of article you wanted to submit to the British market, nor does the original letter of agreement include such. In fact, I don't handle articles to begin with, except for an occasional major one in one or more parts. As for *Mad Ape*, it (or queries on it) couldn't go out without a new subtitle which I asked for several times, and now that we have one, several of the latter have been sent out to general trade publishers which are willing to consider controversial books, and which didn't see the original *Ape* manuscript.

What I'd suggest is that we have an agreement for *Mad Ape* which covers only that book for a period of eight (8) months, from signing, and not your other work like the California novel, on which I never received final revisions. I've put so much editorial and other work into *Ape* that I believe you'll agree that this is a fair compromise. If you do do the final revisions on the California novel, I'd be glad to represent this and other manuscripts (which have also benefitted—or may in future benefit—from my editorial input) on a piece-by-piece basis, once final revisions are done on each. When I ask for revisions, it's not intended that the author revise the entire work; in future I want to see only those that have been requested. This would also apply to any new work you might want to send me, such as a proposal for a book on Provence mysticism. Just to repeat what was said before, I would want to see outlines only of any projected new work or revision instead of the completed manuscript itself, which would also help in saving you mailing expenses.

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Is this agreeable? I continue to admire your work and your abilities, and will do all in my power to see that your submissions are considered as expeditiously as possible. If not, we'll work out a way to return all your material, and I'll be in touch with you about responses to the queries that preceded this letter as they come in. Of course, I'd expect to negotiate any contract that resulted from these queries. As for the other material, we'll be willing to hold it for three months, pending your finding another American agent willing to read it and forward it to him/her without charge to you. If, on the other hand, you wish the material returned to France, I'll have to be in touch with you about the cost by weight, by sea mail—or a faster means, if you prefer this.

I do hope we can continue what has been, for me, a most stimulating friendship.

With all best regards,



Arthur Orrmont
Editorial Director

AO:lr

① First of all please accept my condolences
 on your loss. Recently I have had a great deal of
 experience, though helping out in the family, & I hope
 his year high as ~~to have~~ ^{a respite.} ~~not a respite.~~

Now, your of March 24. We discussed
 the pros of a contract - an agreement before I
 joined in - I'm, in a phone call since I made to
 for Italy. ~~fully used~~ At the time, and I think

~~that this is a very early letter too, if we can't
 first and the other thing - I agree (of all
 people) to hold it. As a matter, I think we do
 need to do the thing ~~entire~~ ~~I know perfectly~~~~

~~with that~~ [I] in the way of a hard pull making
 as if I would like you could be the dir
 person I would call, so they could make so
 out for an America publisher to a dealer
 find a publisher. Indeed I discussed this
 + Tanya a long time ago. ~~the said~~ I agreed + he

~~as happens with sales~~ the - this went
 the life would be held until you had
 sold the book - for market, according to
 an agreed time-frame the didn't compromise
 the life. →

~~I am very~~ ~~hard~~ ~~to~~ ~~feel~~ ~~strongly~~ ~~that~~ ~~the~~ ~~work~~ ~~you~~
 have put it in to The Mad Ape should be rewarded
 by you. We say this but I believe The Mad Ape
~~will~~ ^{will} have a better fate if you find the
 NY publisher than if a British publisher
 did. ~~the basis of~~ ~~his~~ ~~work~~ To have
 no one in NY receiving ~~and~~ the publication and
 depending to me is to me a terrible. In the
 sense an if you would give in hand would
 put me in a very difficult spot, ~~at all~~ ~~and~~
~~to~~ ~~by~~ ~~no~~ ~~means~~ ~~praying~~ ~~to~~ ~~it~~. ~~As~~ ~~I~~ ~~see~~
~~at~~ ~~the~~ ~~moment~~ ~~I~~ ~~would~~ ~~like~~ ~~to~~ ~~find~~ ~~the~~
 sense that I could ~~do~~ ~~so~~ ~~soon~~ ~~to~~ ~~find~~ ~~the~~
 place of you in the scheme, things before I
 accepted the...

DEAD SUNDAY

INSERT XX

To convey ^{A Novel} ~~the~~ ~~to~~ ~~convey~~
 a script to you cannot cover immediate reading, esp
 if revisions. My objection was based to the
 fact that I didn't get an immediate reading. I
 as well as you, the ^{existence} ~~of~~ ~~the~~ ~~script~~ (the
 cor. by the way, financing ^{by} ~~the~~ ~~script~~ ^{of} ~~the~~ ~~script~~ NY
 publisher). When I enquired about The Mad Ape
 2 months ago reading it, I was told that the
 you still hadn't had time to get to it but that → ②

MAURICE ROWDON

→ I am all too aware, Arthur, of the
 time & expense involved in putting me on another
 publisher's list is not wanting. I hope we
 shall see, with this ^{first} ~~new~~ ~~version~~, a ~~very~~ ~~different~~
 response. ~~I would~~ ~~not~~ ~~like~~ ~~to~~ ~~be~~ ~~seen~~ ~~in~~ ~~print~~
~~back~~ ~~in~~ ~~Nov.~~ ~~and~~ ~~contracted~~ ~~with~~ ~~the~~ ~~agent~~ ~~before~~

→ but that you had to read it because you were
upset at there being been an overall revision
at all. Then I saw no future possibility
of your reading it.

Also I curried scripts to create ^{copy} applications
in the pile, not to jump queues. I like to
believe a little superficial has now been
subbed off in me in the years.

I have also said a implied that
I sent you ^{the revised} the Med Ape ^{to the blue} & the blue. I
enclosed ^{the} letter ^{plus} thought let the Med
Ape which I sent you dated

I have very confidence = ✓
ability to sell and nurse the Med Ape,
rather, & hope you will continue ✓
efforts.

I think you should learn the other
material aside of the woman and base
a personal relationship on the letters
with the Med Ape. I looked at the
California work some months ago and
it is still not right. For my point of view,
and I would prefer to learn the to the side
in my case. There is some knowledge not
yet in me which the work needs & I fear
I must wait of it to come. Of course I
could wait ^{to see} if possible, pending a meeting

D E A D S U N D A Y
A Journey Into The Underworld

A Novel

by

MAURICE ROWDON

with V in the village, after the Mad Age
has found a home, desiring a rightful reward
for California too. But until I've got it
right a reward will then of nobody.



D E A D S U N D A Y

A Journey Into The Underworld

A Novel

by

MAURICE ROWDON

APPENDIX A

(3)

(4)

2. I will find either the proposed contract fails to mention any term specifically of the author ... the first para would connect the signature to lifelong association.

3. how was the 'control' of the entire submission process, was this ever hinted in my letter, ~~that~~ I will sign off that by signing ~~the contract~~ ^{the contract of} proposed I would sign away my right to any knowledge that this process

Of course I have no knowledge of publisher - how was it handled, let alone NY. I am sure as the publisher was personal, and had a distinct character, but was this of new kind that would be going to attach the name. I have never at any time of my life was involved with where my books have been, prior to a 1st, they were. The submission has clearly been discussed. I considered this not a right of mine but a courtesy - the part of the agent.

D E A D S U N D A Y

A Journey Into The Underworld

A Novel

by

MAURICE ROWDON

XX

On your side, if you saw the house
of your NY contacts wanted the work, ~~that~~
~~strict~~ > could it want to cross a house
would-right deal. | - the case ~~surely~~
- place of you could be ungranted =
the contract?

D E A D S U N D A Y

A Journey Into The Underworld

A Novel

by

MAURICE ROWDON

Maurice Rowdon
La Luciole, Chemin des Patins, 84160 CUCURON, France.

25 Nov 1992

Dear Arthur:

Yesterday I sent you the new play we discussed called FINGERPRINTS ON THE WATER.

Thank you for your note with the Viking Penguin letter about jury duties. I loved it that he goes away for a 'week of business' (by way of contrast, so to speak). It reminds me of the old saying that publishers fall into two categories, the manic and the depressive.

Still and all, I am increasingly worried about THE MAD APE, not its editors but it itself (which produces the mood of the editors). I never believe that *something* can't be done to make a book presentable or takeable, especially when it receives praise, like this one. And there is certainly no lack of work and support on your side. Increasingly I have been feeling that it needs *pointing up*. I have resisted (with Dachiell's help---she is terrified I will go raging into it again and turn it into another book) even looking at it again, but my feeling is that only a third or less of it is being read by the editors, who are disinclined, as Gore Vidal says, to read books anyway. To date I would say that the most exhaustive reading was at Wm Morrow, and that perhaps the truest evaluation was Michael Simon Bessie's. My physical inspection of the script when it came back from the London HarperCollins was that a good deal less than a third had been read.

I am beginning to suspect, quite apart from the fact that the commercial dice may be loaded against the book (not that I have ever believed this), that the line of the book's argument *isn't developed sufficiently for the journalists to be able to project it briefly and strikingly*. For unless the media, from the chat show to the review, can find a startling argument in the book there is no reason to publish such a big book at all. It seems that THE MAD APE has to be treated as a big book, but the essential wherewithal for a big book is still not there. If it were there I think the point about my invisibility in the States would get lost at once.

This matter (I mean this malady which Bessie detected and HarperCollins London echoed) goes back to the time when I chose the present title, after two years of searching. It changed the book, without in any way being a departure

from the book. It really said 'This book is a study of madness'. *And this is what the book doesn't turn out to be.*

I think it is a matter of pointing up, architecturally, not revising or cutting drastically. The reader simply has to know at every chapter 'Where are we now?'. And at present he doesn't. You remember Bessie said he didn't. They lose themselves. The Viking Penguin editor says he didn't feel strongly enough about the book---he didn't read it, alright, but still he *should* and *could* have been brought to feel strongly about it one way or the other by the book itself.

On the other hand I am unwilling to embark on this work without your assent.

You remember you detected, early on, that the editors were missing the fulfilment of the book's sub-title 'The Rehabilitation of the Mind' i.e. of *showing what we can do about the madness*. So we hit on using the sequel THE DEATH OF HUMAN SEXUALITY. In fact, there is in THE MAD APE a perfectly adequate description of the rehabilitation process, and the whole book carefully leads to it. The last part of the book describes in detail what has to be done to change human conditioning---how to get over the problem 'How do I alter primal reflexes because thinking and thoughts won't help me?'. It is all set down there clearly and methodically, only by that time the editor is exhausted, he has lost his way and finally concluded that it all takes too much thinking. They have *all* lost their way in the book, from Wm Morrow to HarperCollins in London. The book leaves a vague sense of being outstanding, but how can the media handle what isn't clearly set out?

It is the difficulty with everything I do. I never understand the thing when I first write it. So it has to go through several drafts, or one second draft written many years after the first one---according as to whether the new information is given to me in bits and pieces or in one fell swoop. The new title, THE MAD APE, showed starkly what the book was about, but I received it as a good title, and only a title, not a pointer to necessary changes in the book itself.

I am enclosing *thoughts* about this mad ape theme. They aren't part of any new draft of the book because I'm not going to write one, nor are they parts of the sequel or anything else. They're just jotted down for you and you alone, as the probable basis of what I would do by way of pointing up, getting the corners and indicators right. It seems quite absurd that such a theme, which every day is getting more and more evidence for its truth, should submerge in a sea of argument. I want perfectly simple sentences like 'What are we going to do about this? *Can* we do anything? What do we mean by 'doing'?'.

Am now printing up more copies of ALMA PHOENIX. This gives me an

excuse to go to the delightful Aix en Provence because I can only get the binding done there. Its Palais de Justice was bombed last night. The tree-lined boulevard takes you right back to Toulouse Loutrec's Paris.

All the best

Thoughts on The Mad Ape

1. *The Resident Madness of the Human Mind.*

The media truism that 'man' has alienated himself from 'nature' is an exact mis-statement of what really happened. Of course nothing within the natural cycle can separate itself from it. There is no 'nature' separable from the entities conscious of it, since the consciousness is the nature. What we are talking about in this truism is that alienation per se, namely madness, set in. Madness is *certainly* within nature. THE MAD APE is really a discussion of how this came about and how, astonishingly, the human managed to adapt himself to his madness and *ultimately create a world gone mad*. This century is the physical realization of the human animal's power to adapt his environment to his own dire handicap so that he now firmly believes that the disaster (war, ecological crisis, nuclear leakage, famine, terrorism) is all due to 'outside' events which have to be handled if he is to survive. In the same way the madman sees a crown or a landscape in a blank wall he stares at for hours. His fellow inmates at dinner are his court. Habitat laws are simply not operating for him---but this is the one problem he cannot even perceive to be the problem, he is too damaged.

2. *Why don't we feel mad?*

Humans we call madmen are simply those in whom the progress toward

mental collapse present in all humans has gone beyond the reparable. The associative and motor-control powers of the cerebral cortex are damaged. It is only a matter of degree. The non-certified madman cannot of course look into his own madness any more than the certified one can. He does not differentiate himself from all other animals, including vast numbers of humans (he is a 'king', the wall tells him so). Self-differentiation is the heart of madness. We say the madman lives 'in his own world'. But the madman doesn't concur. He says his own world is the world, and you are remiss if you can't agree. His madness, if it is universal and if he is the most powerful animal in the environment, will ultimately produce a deranged world (300 species a day dying, one in seven trees diseased).

3. *What are the characteristic features of this madness?*

The madman regards his state as an elective or specially endowed quality separating him from other minds and things and worlds. This is the origin of theology's 'special relationship' with God which no other animal (and few other humans) enjoy, and the theological attitude to the 'animal nature', considered as an obstacle to any relationship with God. It is a simple demonstration of the intense grandiosity with which the madman regards his own position in the 'real' world. You could say, in fact, that theology is always a written case history. Of all the forms of theological fanaticism, what we now call rationalism is the most extreme. It is the culmination of the madman's involuntary rejection or indifference to the habitat ('detachment'). This detachment is really the *erosion*

of the inner habitat (notably that part of it which THE MAD APE calls the sympathetic bond with other creatures). Can this inner habitat be revived? On this question hinges the human's future. Some certified madmen can re-enter 'sane' states by being taken back to scenes of childhood, as in the case of Nijinsky, i.e. the inner habitat suddenly comes into play again.

3. *Is Psychoanalysis an Attempt to Cope with this?*

Psychoanalysis, quite apart from its validity or truth or usefulness, starts from a key error that the madness (categorized as psychosis, neurosis, schizophrenia, hysteria) is a *caused phenomenon*, not an inheritance of *biological origin*. Analysis says that if you bring the causes into the arena of rational choice you have a chance of rehabilitating the mind somewhat. Since those causes are, for psychoanalysis (as for theology), grounded in an instinctive or libidinous nature (a version of theology's 'animal nature') which cannot bring any remedial will to bear on itself, clearly only the mind (i.e. the non-instinctive area can 'illuminate' the mad situation (another theological argument).

Psychoanalysis rightly doesn't examine society or institutions because it sees that mental rehabilitation must be individual---undertaken by the individual suffering mind itself. But this way it only drives its error deeper---by missing the fact that society or civilization is simply *the sum total of our thought reflexes*. In like manner its attempt at rehabilitation misses out the fact that you can't get at these thought reflexes, or any reflexes at all, with thought or analysis.

Rationalism is after all *simply the alienation that characterizes madness*, not at all a mode of discovery, much less rehabilitation. So the analyst and analysand are a madman guiding a madman. A certain guidance *is possible*---we can observe how mentally disturbed people often derive the greatest benefit from each other's company rather than from their doctors. The 'transference' problem derives from this madman-confronting-madman situation. So does the high rate of suicide among analysts. Reich tried harder than anyone to get to the reflexes themselves, i.e. *behind* the madness, using somewhat crude breathing methods, but he still required the patient to talk and analyse, and that was the end of any effect the breathing might (with hit-or-miss luck) have had. *Only methods which the madman cannot control with his thought can rehabilitate him.*

4. *What are these methods?*

They existed in all civilizations except our own, and this is why when we examine them it is nearly always a historical examination. My chapter on the Greek myths is one such examination. These myths are mystifying to us because we fail to see that they are *personalized accounts of Hellenic techniques of rehabilitation or initiations*. They were abolished by Christendom because the new theology wished to establish that there was an *automatic* rehabilitation simply in a thought about Christ, or a prayer. So no rehabilitating techniques, namely those on which all civilizations are built, officially survived. We cannot find a society before our own---from the pygmies to the Siberians---which had no

safeguarding techniques whatever. It is this that has taken the human's biologically activated madness to certifiable extremes, so that today the behavior of those within the mental institutions differs less and less from the behavior of those outside.

My idea is to create a sense of madmen adjudicating on madmen, and how to stop the dreadful spiral of uncontrolled events resulting from this *huis clos* situation (the Sartre play is the perfect depiction of it---no way out of the closed room; the world 'outside' beyond access, forever, but yearned for, dreamed about, tearfully evoked in a hundred eloquent programs which are endlessly discussed to no effect whatever; this is his definition of hell and of course it is about life).

Maurice Rowdon
La Luciole, Chemin des Patins, 84160 CUCURON, France.

5 August 1993

Dear Arthur:

I've just finished my revision of **THE MAD APE** and am doing a final run-through.

I hope to have it with you within the month.

Thank you for reading **HOW TO STOP DYING** in entirety again. I've had to put this on the back burner (which is getting congested) and have filed your letter so that I can return to it when the time comes.

When I send **THE MAD APE** I shall explain what parts I think you should read for a quick reaction. It mostly concerns the opening.

All good wishes, hope you're
not frying,

AUTHOR AID ASSOCIATES

Literary Representatives

340 EAST 52ND STREET

NEW YORK, NY 10022

TEL: (212) 758-4213; (212) 980-9179

Publisher of Literary Agents of North America: Fourth Edition

February 15, 1994

Maurice Rowdon
La Luciole
Chemin des Patins
84150 CUCURON
FRANCE

Dear Maurice:

Now that you have a London agent, we had best have an official letter of agreement that covers our world rights, with the exception of the British Commonwealth. Evidently Tanja Howarth and I have different perspectives. Please send a copy of any agreement you have with her.

The outline is fine, except that we need a subtitle, as I've said before. My two suggestions would be, in order of preference, *The Mad Ape: Western Culture and Dementia*, and *The Mad Ape: Rationalism, Western Culture and Dementia*. Have you others? If my first suggestion is okay, please add it to the first page of the outline and send me 10 copies of the complete outline. If not, we'll have to decide on a final subtitle before you send me corrected copies.

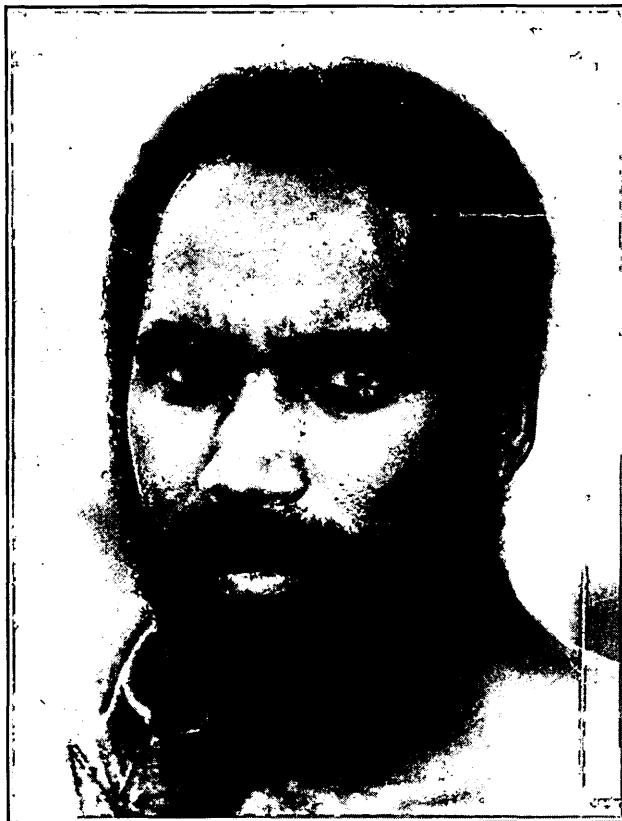
All best,



Arthur Orrmont
Editorial Director

AO:lr

Dachiell Rowdon



Height 6 feet

Brown Eyes

John Vere Brown 1974

RON LEE

WILLIAMS

AMERICAN

ACTOR/SINGER (Tenor)

Fluent German

Radio, Stage, Films, Television in
U.S.A., Germany, Italy, Switzerland, Austria

In England:

Lead in

THE WALL IS MAMA, THE CAGE

—*San Quentin Drama Workshop*
Hampstead, Edinburgh, I.C.A
Theatre, London, 1974

Lead in

CEREMONIES IN DARK OLD MEN

—*U.K. Tour, Dark & Light*
Theatre, 1974

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53 VALE - REST DRIVE

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ONTARIO

Christophe - Black Baker (one man
show)
Robin Lee Williams

Comments on Plays

Peter Hall / Lord Burkeff

↓
Film Natl. Theatre

Portslade

Productions Ltd.



5 Tamworth Street London SW6 1LB Tel: 01.385 4003

Directors: Maurice Rowdon and Nicholas Kimber

THE FIVE PAST TWELVE COMPANY

PORTSLADE PRODUCTIONS have formed a live company called The Five Past Twelve Company which is to set up its activities in Munich as the centre and launching pad of its international tours. The nucleus of the company, under the direction of Maurice Rowdon, consists of RONNIE LEE WILLIAMS (American), ROY MARTIN (British), BRENDAN DONNISON (British) and RUTH CAMERON (Canadian). Outside this nucleus the company will audition in London and Munich for English-speaking actors and actresses. On its tours the Munich centre will always be named on the programmes. For some time PORTSLADE PRODUCTIONS have been looking for a suitable centre for its tours in Europe, and the close affiliations of all its members with Germany seemed to make Munich the obvious choice.

1.

PORTSLADE PRODUCTIONS is financed in London by Nicholas Kimber, money-broker, who would retain a financial interest in the Munich enterprise.

The Company's last production was Maurice Rowdon's play MAHLER at the Arts Theatre, London (handbill enclosed). It attracted the attention of Ken Russell who subsequently made his film of the same name. An off-Broadway production of this play is now projected, to be directed by Peter Delaunay.

Maurice Rowdon's Canadian play THE RYE MAN, designed for restaurant or beer-hall presentation, with music, will premiere in Montreal and is based on his earlier play ESKIMO TRANCE which had two productions in Britain, the first at the Victoria Theatre, Stoke on Trent, directed by Peter Cheeseman, and the second directed by the author himself at the Mercury Theatre, London.

Maurice Rowdon's new one-man show BLACK BOBIN, featuring Ronnie Lee Williams, the Black American actor, and Roy Martin, actor-guitarist, is also with lyrics and music, and an album is planned.

This production is suitable for a 500-seat theatre.

Maurice Rowdon's new small-cast plays (TICK TICK, THE OPEN PAN SYSTEM etc), for two and three hands, are designed for studio-theatre production.

Maurice Rowdon's CHRISTOPHE, a full-length Black play, dealing with Haiti's king at the time of Napoleon, with Voodoo drumming and ceremonies, is for a large cast (correspondence from the National Theatre and the Royal Shakespeare Company on this play is enclosed). Negotiations are pending with Oscar Lewenstein at the Roundhouse in London for a production in 1977. The famous pop-group MOTT THE HOOPLE has composed a complete electronic sound backup for this play.

Maurice Rowdon's FINGERPRINTS ON THE WATER, designed as an entirely new type of musical, is also to be set up in 1977. The book is already complete.

3. INFORMATION 21884 FORMER 2182 FEB 1977

11.

Apart from his theatrical activities Maurice Rowdon has recently written an international film called JULIA for Susanna York based on Jean Rhys's GOOD-BYE TO MR MACKENZIE, located in Paris and London in the Thirties, with music and cabaret from the period. Maurice Rowdon is currently working with the Roman producer MARIO FERRARI (Visconti's THE LEOPARD, Fellini's ROMA etc), who has taken the JULIA script into Warner Bros as his first project with them.

Maurice Rowdon is also writing an Italian film IN CHIANTI for Mario Ferrari, for the Italian market, and a script based on his novel AFTERWARDS, with an Anglo-American cast.

Maurice Rowdon made the 55-minute FALL OF VENICE for BBC Television in 1973. He was last year a director of the DARK AND LIGHT THEATRE, London.

111.

Maurice Rowdon has published many books---novels, travel, biography and history. His one-man show BLACK BOBIN is in fact based on his latest book of history, THE SPANISH TERROR, published in London by Constable and in New York by St Martin's Press. It is a study of Spain's imperial role in the sixteenth century.

Rowdon's published works are as follows:

Novels

Hellebore the Clown (Chatto and Windus)
Of Sins and Winter (Chatto and Windus)
Perimeter West (Heinemann)
Afterwards (Barrie Books)

Travel

Italian Sketches (Gollancz)
A Roman Street (Gollancz)

Biography

Lorenzo the Magnificent (Weidenfeld/Regnery)
Leonardo da Vinci (Weidenfeld Great Lives)

History

The Fall of Venice (Weidenfeld/Praeger)
The Spanish Terror (Constable/St Martin's Press)

Maurice Rowdon is at present at work on a worldwide book project THE THINKING DOGS for Doubleday in New York and Ekon Verlag in Germany.

Chairman
Director
Deputy Director
General Administrator

Sir Max Rayne
Peter Hall
Michael Birkett
Peter Stevens

Address/
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The Archway
10a Aquinas Street
London SE1 8AE
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London
01 928 2033
Thenat London SE1
No 749504

The National Theatre

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

1st September 1975

Dear Mr Rowdon

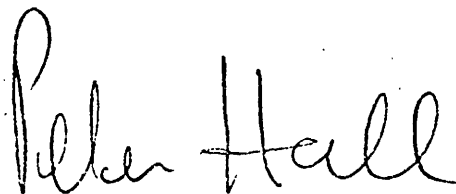
I have now had a chance to examine your text of CHRISTOPHE, which I found fascinating.

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

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

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

Best wishes
Yours sincerely



PETER HALL

Chairman
Director
Deputy Director
General Administrator

Sir Max Rayne
Peter Hall
Michael Birkett
Peter Stevens

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No 749504

The National Theatre
Upper Ground
LONDON SE1 9PX

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

28th October 1975

Dear Mr Rowdon

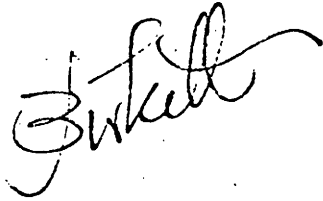
Thank you very much for sending me the play "Christophe", and also the previous correspondence with Peter Hall. I read "Christophe" with particular interest since, when I was a film producer, I had always intended to propose a film on this subject, and indeed had done a certain amount of background research.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

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

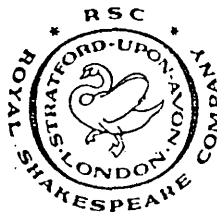
This may seem obvious to you - if so, you must forgive me - but it does appear to me that "Christophe" would make a marvellous television spectacular, or indeed a marvellous film. Is it not possible merely to transform it into a film script, like which it already reads, and submit it to one of the American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

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

Yours sincerely

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

Lord Birkett



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

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Box Office Telephone: (01) 836 6404

17 December 1975

Please reply to Aldwych address

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

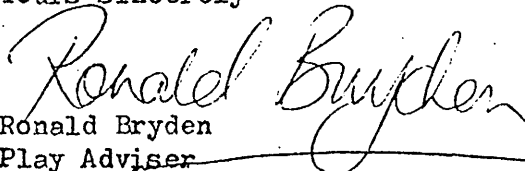
Dear Mr Rowdon

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

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

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

Yours sincerely


Ronald Bryden
Play Adviser

MAHLER at the Arts

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

THE JEWISH CHRONICLE Feb 23

'Anne Mahler, the daughter of the composer, will not be going to see MAHLER, the new play about her father by Maurice Rowdon . . .'

'I know the play,' she said. 'Mr. Rowdon sent it to me some time ago and I sent it back as being beneath discussion. I am scandalised that anyone should put it on.'

THE TIMES Jan 31

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

THE STAGE Feb 22

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

THE TIMES Feb 15

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

THE EVENING NEWS Feb 15

RONNIE LEE WILLIAMS

Born in Oakland, California.

~~BOYS IN THE BAND, Munich 1970~~

~~HAIR (Hud) in the original ensemble, Munich,
Düsseldorf, 1968, 1969.~~

~~DO AS YOU LIKE IT (Orlando), Cologne, 1970.~~

~~HAIR Cologne and Vienna, 1970.~~

~~HAIR, directed new production for tour of Germany,
Austria and Switzerland, 1971, 1973.~~

TV FILMS, ~~Germany~~

~~NBC/TV Colour me German (lead role) 1969.~~

~~ORF/TV Neighbours (lead role) 1969.~~

~~ZDF/TV Tomorrow a Window to the Street, 1969.~~

~~ORF/TV Trip (lead role) 1971.~~

~~ZDF/TV The pawnbroker 1971.~~

FEATURE FILM: Traumstadt 1972. ; *Thomas Schenzel*

SILO III 1976 ; *Robert Adrich*

ROY MARTIN

Height: 5'10"

Eyes: Blue (2)

Hair: Various

ROY MARTIN. actor, director, musician, writer, poet, acrobat and Equity member, also rides horses, performs car and motor-cycle stunts, and is an expert Scuba diver.

Early Training 1960 - Stuntman for Warner Bros. Hollywood
1961 - Wall-of-death rider, Southend Amusement Park
1962-1965 - Travelled in the East with The Magic Theatre

1966-69 Robert O'Neil's Actors Studio Company

Jonothan Hammond's Northend Troupe (plays by Paul Ableman and Roger Howard at London Arts Lab and Mercury Theatre)

Quipu Productions (David Calderisi and David Halliwell)

Rivendo Productions (Alexis Kanner)

La Mama

1969-70 Co-Director of Wherehouse La Mama (London), Ellen Stewart's London offshoot of her New York company. Extensive European tours and TV appearances including:

'Hump' (in collaboration with the author, David Benedictus)

'Group Juice' and 'Little Mother'

Title role in 'The Hilton Keen Show' - to which James Mossman devoted an entire TV programme, Review (13 Dec 1969)

'obviously a bit of a shock for some older members of the audience . . . imaginatively appalling . . . cleverly devised . . . brutally funny . . . projected with vigour and abandon by this energetic young company' - Guardian

Playschool (TV Director: Michael Cole)

Launched BBC TV's new series 'First Time Out' with 'Programme', written and performed by the company (TV Director: Anne Head)

'Does you mother know your watching' (TV Director: Michael Cole)

Roy Martin was Founder-Director of La Mama Amsterdam, launched with 'Evo!', a rock-musical, directed by and featuring Roy Martin.

' . . . entirely effective . . . The whole work is a free-flowing pastiche of contemporary theatrical effects that succeeds in sensuously, ecstatically involving the audience and, at the end of the performance, bringing them to their feet. . . The music and songs are delightful and the joyous involvement of the actors in their work is miraculous in the face of the current theater of abstraction and alienation.' - Paradiso Fox, Amsterdam

Roy Martin's departure from the London La Mama company was noted by Irving Wardle in The Times:

'Since I last saw them the Wherehouse have lost two of their strongest members, Roy Martin and Neil Homick. . .'

1971 Classes and workshops in Experimental Theatre at London School of Contemporary Dance
Directed 'Spiggy Topes' 'Plastic Sock' at The Place, London

Quipu Productions - David Calderisi's 'Intersection' at Mercury Theatre, London, and Phoenix Theatre, Leicester.

Co-directed 'A Shakespeare Collage' for D. A. T. Company, Amsterdam

Directed La Mama Season at Pistol Theatre, Stockholm:

Leonard Melfi's 'Stimulation'

María Irene Fomes' 'Dr. Kheal' (a one-man play directed and performed by Roy Martin)

Roy Martin's 'Five and a Half Minutes'

1972-73 Staged '22', Marsha Hunt's new Road Show

Collaborations with Neil Hornick's The Phantom Captain company

'Watch out Monty Python. There's an outfit called The Phantom Captain coming close behind you in the fine art of making serious fun of heavy breathing subjects.'
The Sunday Times

Playroom Theatre season, Old Compton Street, London

'The Hidden Arthur' by the Company, Director J. Skarvellis

' . . . Roy Martin's fiery Merlin' - Time Out

'Animals Under Canvas' by J. Skarvellis, Director Christy Dickason.

' . . . imaginative performance of Roy Martin' - Time Out

'Beautiful Lunatics' by William Dumasque, Director Richard Howard.

'Dr. Kheal', a one-man play by Maria Irene Fornés, Director Roy Martin

'Electra' by Warren Hearnden, Director Mike Sarne

'the very talented Roy Martin' - Plays and Players

'Wankers' by J. Skarvellis, Director Mike Sarne

Films:

'Crossplot' (Tribune Productions, Alvin Rakoff)

'Twentynine' (Shillingford Lamb Productions, Brian Cummings)

'Connecting Rooms' (Telstar Productions, Franklyn Gollings)

'La Pied' (Avcar Productions Brussels, Patrick Hella)

BRENDAN DONNISON

HAIR, lead role and director in Germany, Austria, Holland, Switzerland.
JESUS CHRIST SUPERSTAR (Annas) in Germany, also sang on the album.

With the SAN QUENTIN WORKSHOP:

Hatchet in THE CAGE: London, Munich, Frankfurt, Bochum, Edinburgh Festival.
END GAME: Edinburgh.
THE WALL IS MAMA: Edinburgh, ICA in London and New End Theatre, London.

With the MONSIEUR ARTAUD COMPANY:

With Sally Willis THE SAILOR: Edinburgh and Bracknell Arts Centre, London.

FREE LANCE : MOBY DICK.

THE STAIRCASE.

Sartre's MEN WITHOUT SHADOWS.

JASON by Joe Praml.

FILMS: Horace Ove's THE IMMIGRANT, & TIRED OF WAITING.

RUTH CAMERON

Studied Drama at University of British Columbia, Canada. She has played many roles in German theatres:

Pinter's THE INTERVIEW.

Arden's SERGEANT MUSGRAVE'S DANCE.

THE KILLING OF SISTER GEORGE.

A LITTLE SOMETHING FOR THE MAID.

Albee's THE AMERICAN DREAM.

Kenneth Cameron's THE HUNDRED AND FIRST.

Joe Orten's RUFFIAN ON THE STAIR.

FUNERAL GAMES.

Beckett's HAPPY DAYS.

For her performance in HAPPY DAYS (1975) Ruth Cameron was chosen 'Star of the Week' by the Abendzeitung, Munich.

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Southfields
London
SW18 5BY

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created for
Dachiell Rowdon
Maurice Rowdon

21st January 1999

this is for account number
4813369

we prepared this statement on
22nd January 2002

statement date
21st January 2002

start balance
182.31

end balance
182.71

Page 1 of 1

Your Egg Savings Account

Savings Account Statement

Date	Description	Money out £	Money in £	Balance £
	Opening balance			182.31
21 Jan 2002	Credit Interest	0.00	0.48	182.79
21 Jan 2002	Tax Deduction	0.08	0.00	182.71
	Total money out	0.08		
	Total money in		0.48	
	Closing balance			182.71



Christian Kyriacou

*Mrs medical
mastoiditis*

2307
240

2280
4614

553680

Latitudes 420,000
French Property Shop

Page
PEZBIS / LP Herault, France

FPF
France property shop

Understanding your statement

BACS

BACS (Bank Automated Clearing Service) is a quick way of transferring funds into your account at no cost. The amount paid in will be transferred to Egg from your bank or building society account and will normally be cleared for you in just three working days. To transfer money to your Egg account online, you can either set up a direct debit or use your debit card. Or you can telephone or visit your other bank/building society to request payment.

You can also transfer money from your Egg account to a nominated bank account. You can set up nominated accounts online during the application. If you wish to set up or change your nominated accounts at a later stage, please call us on 08451 233 233.

CHAPS

CHAPS (Clearing House Automated Payment System) allows you immediate access to your funds, by letting you make a same day transfer of cleared funds to an external account. You will be charged a standard fee of £25 for this service (if transferring into Egg, your other bank may charge a different amount). These transactions will appear on your statement as 'CHAPS payment', 'CHAPS withdrawal' and 'CHAPS charges' respectively. You will need to call Egg on 08451 233 233 before 2pm for a transfer the same working day.

Interest

How your interest is calculated: Interest is calculated on a daily compound interest basis at the rate applicable to your account.

How your interest is paid: Interest is paid net of income tax at the statutory rate unless you have told us that you're a non-taxpayer. To register as a non-taxpayer you will need to request an R85 form from us. Simply go online at www.egg.com or telephone us.

Money paid into your account by cheque will start earning interest on the third business day after we receive the cheque (including the day of receipt if that day is a business day). Cheques sent to our Camberley processing centre will appear on your statement two business days after receipt; the day on which funds begin to earn interest. In the case of other payments, interest will accrue from the business day on which we receive the funds. Money taken out of your account will stop earning interest from the day on which the withdrawal is processed by us.

Operating your account

Paying money into your account

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Transferring money from another Egg account: Funds can be transferred from any Egg account in your name or which you are party to by visiting the 'Moving money' section on www.egg.com or by calling us on 08451 233 233.

Posting a cheque: Please send cheques made payable to yourself (or yourselves, if paying into a joint account) to Egg using the paying-in slips and envelopes provided. Please write your account number on the reverse of the cheque and enclose a completed paying-in slip from your paying-in book.

Paying in a cheque at another bank: You can use the bank giro credit system at your own bank or a branch of HSBC. You will not be charged for this if you use your own bank. However, HSBC will make a charge for this facility if you are not an existing HSBC customer.

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You can take money out of your account provided there are sufficient cleared funds to cover the amount of the withdrawal, using any of the following methods:

Transferring money to another Egg account: Funds can be transferred from any Egg account in your name or which you are party to by visiting the 'Moving money' section on www.egg.com or by calling us on 08451 233 233.

Sending a cheque: We can send a cheque to your home address payable to you or someone else. If you call before 3pm we will post the cheque first class that day.

Transferring money to a nominated account at another UK bank or building society: We can make a direct transfer of money to your previously nominated account at another UK bank or building society. Money can be transferred by either BACS or CHAPS.

Security

If you have not already done so, you need to set up your personal security details. For joint accounts, each account holder will have to set up security. This allows you to enjoy the convenience of Internet (or telephone) banking from home. You must keep all security procedures, passwords and security information secret. Each time you log on to your account online, or telephone us, you will be asked to confirm some personal information. This ensures that only you can have access to your money.

Your comments

Please tell us if you're not satisfied or if any of your details are incorrect. We want to hear if you think we could be doing anything better. We always welcome your feedback because your comments enable us to improve our service.

Terms and Conditions

Our savings accounts are subject to the Egg general terms and conditions for savings accounts which were included when you opened the account. It contains important information on how to use your accounts and explains obligations to each other.

Each account is also subject to additional special conditions (such as interest rates, minimum balance, additional deposits, withdrawals and notice periods). These are noted in your Welcome Pack and online at www.egg.com.

Contacting us

If you have any questions about this, You can e-mail us securely. Go to www.egg.com and select 'Service your accounts'. Enter your security details then select 'Send secure e-mail' from the options listed.

Alternatively you can call us on 08451 233 233. We are open 24 hours a day, 7 days a week.

MAHLER at the Arts

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

THE JEWISH CHRONICLE Feb 23

'Anne Mahler, the daughter of the composer, will not be going to see MAHLER, the new play about her father by Maurice Rowdon . . .'

'I know the play,' she said. 'Mr. Rowdon sent it to me some time ago and I sent it back as being beneath discussion. I am scandalised that anyone should put it on.'

THE TIMES Jan 31

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

THE STAGE Feb 22

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

THE TIMES Feb 15

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

THE EVENING NEWS Feb 15

Bruce Hunter

brucehunter ©

David Higham Associates Limited
5-8 Lower John Street
Golden Square, London W1R 4HA
Telephone 071-437 7888

DAVID HIGHAM ASSOCIATES

Fax 071-437 1072
Cables HIGHLIT LONDON-W1
Telex 8955509 (BQSLDN G)

18 May 1990

Maurice Rowdon Esq
Church Cottage
Church Hill
Midhurst
Sussex
GU29 9NX

Dear Maurice,

Thank you for your letter of the 17th. I have no opinion about the commercial possibilities of TIDES OF MADNESS because I haven't understood the thrust of the book. Perhaps I will when I've read the rest. It's clearly and well written but what I have read so far seems to raise more questions than it answers.

With best wishes,

Yours,



Bruce Hunter

BH/tf

Directors
Bruce Hunter, Jacqueline Korn,
Anthony Crouch, John Rush,
Elizabeth Cree, Anthony Goff,
Ania Corless

Registered in England at the
above address No. 304776

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Fax 071-437 1072
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Telex 8955509 (BQSLDN G)

15 May 1990

Maurice Rowdon Esq
Church Cottage
Church Hill
Midhurst
GU29 9NX

Dear Maurice,

TIDES OF MADNESS IN THE HUMAN BRAIN

Thank you for your letter of May 2nd and the partial typescript which I have read with interest. If you are asking me to say on the basis of this whether we would represent you I would have to say no. I'm afraid I don't at present see the market for this. However if you'd like to send me the remainder of the typescript I'd be glad to reconsider.

I'll hold the material here until I hear from you. If you want me to return it of course I will. I'm sorry I can't be more enthusiastic on the basis of the present material.

Yours sincerely,



Bruce Hunter

BH/tf

Directors
Bruce Hunter, Jacqueline Korn,
Anthony Crouch, John Rush,
Elizabeth Cree, Anthony Goff,
Ania Corless

Registered in England at the
above address No. 304776

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MIDHURST
GU29 9NX

(0730) 815955

Bruce Hunter
David Higham Associates
5 - 8 Lower John Street
Golden Square
LONDON
W1R 4HA

2nd May 1990

Dear Bruce,

Ever since our joyous meeting last week I have been trying to get my PC and printer adapted to different current paper sizes etc. and repaired after transit. Not yet successfully, which accounts for the title page of the enclosed "TIDES OF MADNESS in the HUMAN BRAIN"

This is the first two parts. Part 3, the final part, which I would like to potter about with further, is about 120 more pages.

You must meet Dachielle. We will arrange something soon. You look twenty years younger,

all the best from

MAURICE ROWDON

CHURCH COTTAGE
CHURCH HILL
MIDHURST
GU29 9NX

Bruce Hunter
David Higham Associates
5 - 8 Lower John Street
Golden Square
LONDON
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all the best from

MAURICE ROWDON

AUTHOR AID ASSOCIATES
Literary Representatives
340 EAST 52ND STREET
NEW YORK, NY 10022
TEL: (212) 758-4213; (212) 980-9179
Publisher of Literary Agents of North America: Fourth Edition
February 15, 1994

TO: Maurice Rowdon
La Luciole
Chemin des Patins
84160 CUCURON
FRANCE

This will confirm our understanding that Author Aid Associates will serve exclusively as your literary agent for U.S. and world rights (except for British Commonwealth book/dramatic/article/short story rights), at a commission of 15%, U.S. domestic sales and 20%, foreign, for all your booklength fiction/nonfiction, short fiction, major articles, and full-length plays.

It is agreed that earnings of this work and subsidiary rights thereof will be collected by us on your behalf, and will be paid to you promptly after deduction of the stipulated fee from gross earnings.

It is further agreed that you will be kept informed of all book and other offers, including those for electronic rights; that we will consult with you on such offers; and that no agreement will be made or contract drawn without your prior consent. It is understood you will not unilaterally submit material that we are handling to publishers/producers and negotiate with them on your own. All costs of retyping/word processing, Xerox, duplication, messenger fees when necessary, long distance phone calls, etc., will be borne by yourself, but in any case will be itemized.

As is customary in the trade, if our author-agent relationship be terminated, we will continue to collect commission on any contract already negotiated, executed, and earning money, or on any contract not yet earning money but negotiated and executed during the agency term, or on any contract negotiated during the agency period and executed within 30 days following termina-

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This agreement will be in effect for a period of two years from date of your signing of this agreement, an extension to be mutually agreed upon. This countersigned letter of agreement, to be in effect, must be received by us on or before March 1, 1994. To signify your approval, please sign both copies, retain one for your files, and return the remaining one for ours.

Best,

Arthur Orrmont
Editorial Director

Signed and Agreed to

(Date)

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It is agreed that earnings of this work and subsidiary rights thereof will be collected by us on your behalf, and will be paid to you promptly after deduction of the stipulated fee from gross earnings.

It is further agreed that you will be kept informed of all book and other offers, including those for electronic rights; that we will consult with you on such offers; and that no agreement will be made or contract drawn without your prior consent. It is understood you will not unilaterally submit material that we are handling to publishers/producers and negotiate with them on your own. All costs of retyping/word processing, Xerox, duplication, messenger fees when necessary, long distance phone calls, etc., will be borne by yourself, but in any case will be itemized.

As is customary in the trade, if our author-agent relationship be terminated, we will continue to collect commission on any contract already negotiated, executed, and earning money, or on any contract not yet earning money but negotiated and executed during the agency term, or on any contract negotiated during the agency period and executed within 30 days following termina-

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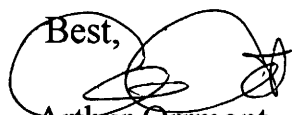
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Best,

Arthur Orrmont
Editorial Director

Signed and Agreed to

(Date)

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Publisher of Literary Agents of North America: Fourth Edition

January 26, 1994

Maurice Rowdon
La Luciole
Chemin des Patins
84160 CUCURON
FRANCE

Dear Maurice:

Sorry about the delay in answering yours of the 21st, but we have been swamped here, one reason for a relatively recent reading of the revision. I agree 100% on the title—any title with “Homo” in it is bound to raise snickers—but wonder if we won't need a new subtitle as well.

There was a definite misunderstanding. I was merely over-reacting from the stresses of having received several revisions at the same time over the holidays. As for your psychic advisor, I might remind you that my own psychic flash on *Mad Ape* was that it would sell 50,000 copies in hardcover and 100,000 in soft. This to assure you that my interest in it remains strong, even though publishers here continue to downsize and cut their lists, including Harcourt and Atheneum (which latter is virtually disappearing).

As for the revision itself, I've read it with much admiration, except for your problem with detachment—which, however, I'm not asking be further revised. I've looked for the outline you mentioned, but haven't found it (only the outline that combined the originally-conceived sequel), and will need a draft version of two or three double-spaced

(3)

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pages, to be revised for use with our queries to potential publishers. I'll be asking you for eight or ten copies of the final version of the outline. We can't re-query any of the houses that have already considered the manuscript.

I'm glad we're friends again, since I do want you to know that you are highly valued as a client and the most interesting writer I represent. My best to Daschiell, who must be coping with a very impatient writer at this point.

All best,



Arthur Orrmont

AO:lr

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Publisher of *Literary Agents of North America: Fourth Edition*
March 3, 1993

TO: Maurice Rowdon
La Luciole
Chemin des Patons
84160 Cuceron
FRANCE

Sorry to be so long in writing, but I was expecting a call about the novel and also am recently out of hospital after a recurrence of the episode I mentioned to you on the telephone. Since you haven't sent the revisions for *Ape*, I assume you won't be doing so, and will resume submissions of the original version. As for *Dying in California*, I find the expansion slow reading and wonder if you have gone to extremes in fleshing out a short novel, and if there's too much orthodox Freudian analysis that is dated now. The basic problem is that the original plot was appropriate only to a short novel, and that an expansion hasn't added any new plot developments, so that as a result the pace is quite slow, despite patches of your usual brilliant writing. And you have dragged in many of your favorite ideas. This kind of satire should be short and pointed--Waugh's *Loved One* comes to mind. However, if you wish the new version submitted, I'll do so to a couple of California houses that I feel would be most appropriate after the following revisions:

Pages 42-57: cut down

Page 89: There's too much on Sally's anger forestalling the end of the world. Please cut down.

Page 182: Is a ten-cent phone call correct for the time period?

After p. 200, the ms. gains sharply in authority.

If it's declined, would you consider revising the first, shorter version?

All best, and I hope this finds you and your lady well.

Arthur Orrmont
Editorial Director

AO:lr

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Mr. Maurice Rowdon
Casa Campardi
Casale 23
San Gimignano 53037
Siena Italy

11th March 1991

Dear Maurice,

Thank you for your letter of the 22nd February. As requested I am returning the typescript of THE MAD APE.

I note that your novel is being handled by your New York agent and naturally I do hope you have early success with it.

Best wishes.

pp Juliet Burton

Juliet Burton

JB/SD

AUTHOR AID ASSOCIATES

LITERARY REPRESENTATIVES

340 EAST 52nd STREET

NEW YORK, NEW YORK 10022

(212) PLaza 8-4213, 697-2419

Cable: MAXBIRD, NEW YORK

11 November 1992

To: Maurice

David Stanford of Viking Penguin reports: "Although there is much in it that I find interesting, in the end I don't feel strongly enough about it to want to take it on for the Arkana list, which remains quite small in terms of new acquisitions. I appreciate your giving me a chance to consider the work, though, and apologize for being so slow to give you a response. It first arrived while I was on a business trip, and then a two week jury stint put me way behind on my reading. I thought I had replied to your follow-up inquiry letter, and am embarrassed that I did not. I am just now beginning to catch up, and hope you will forgive me."

The ms. is now with Crown (an editor looking for "serious" books) and Ballantine (a new editor in chief who has come over from Bantam). I'll let you know substantive reactions. The novel ms. arrived yesterday. Best.

Arthur Orrmont

AO:cc

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LITERARY REPRESENTATIVES

340 EAST 52nd STREET
NEW YORK, NEW YORK 10022
(212) PLaza 8-4213, 697-2419
Cable: MAXBIRD, NEW YORK

17 December 1992

To: Maurice

As addenda to our conversation, do emphasize initiatory aspects in your MAD APE revisions. It's occurred to us that publishers with New Age lists might be more interested than general ones. I'd always planned to show the ms. to HarperCollins California, which has a New Age list and also S&S and Bantam, which also do. My Harper & Bantam contacts are good.

As to the vegetarian idea, only one USA vegetarian magazine ~~pass~~ and that not well, nor, as I said, do I handle articles unless they're major ones for magazines such as PLAYBOY or PENTHOUSE, one, two or three parters. A worldwide vegetarian guide, or even one for the US., France, or California would require a research staff; the restaurants themselves, of course, come and go quickly.

However, a book on mystical Provençe for a regular, non New Age publisher would be a possibility depending on how it's handled. I don't submit to small New Age lists. Could you do an outline we could discuss here further?

I wasn't quite clear on the short stories. I submit only to the majors---Playboy, Harper, Atlantic Monthly, New Yorker, Esquire. Any Rowdon short story would be interesting, but I can't get involved with the same kind of revision we've had on your book. So send me outlines of short fiction you do or are planning to do, and also keep in mind the 20,000 word novellas Harper's

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NEW YORK, NEW YORK 10022
(212) PLaza 8-4213, 697-2419
Cable: MAXBIRD, NEW YORK

-2-

are soliciting. All best to you and your lady
for the Season.

Arthur

AO:cc

*Martin
Secker
Warbur*

We acknowledge safe receipt of *How to Stop Dying*
in California by *Merrice Pender* on *13-1-93*

Michelin House
81 Fulham Road
London SW3 6RB
Telephone 01-581 93
Telex 920191
fax 01-589 8423

and will let you have a decision as soon as possible.

└

with the compliments
ROBIN ROBERTSON

LA LOUBIERE
90090522

Pachen 90795645

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TELEPHONE: 01-629 9761 (P.B.X)
TELEGRAMS: LAUPOLL, LONDON-W1
CABLES: LAUPOLL, LONDON-W1

26th September, 1990

Maurice Rowdon Esq.,
Church Cottage,
Church Hill,
Midhurst,
Sussex,
GU29 9NX

Dear Mr. Rowdon,

Thank you for your letter of 18th September regarding your work.

We will be pleased to read THE MAD APE but I am afraid we do have to ask for a £10 contribution towards our editorial costs as well as the usual return postage. In the event that we undertake to act on your behalf and place your work with a publisher the editorial contribution will be refunded in full.

I am enclosing copy of our commission schedule for your information.

Yours sincerely,

Nancy Meldon
pp Juliet Burton

JB/NW
Enc. comm. schedule.

REG. NO. 600568 (ENGLAND). REG. OFFICE: PAINTERS HALL, 9 LITTLE TRINITY LANE, LONDON EC4V 2AE.

ALTHOUGH EVERY REASONABLE CARE IS TAKEN OF MATERIAL WHILE IN OUR POSSESSION WE CAN ACCEPT NO RESPONSIBILITY FOR ANY LOSS OR DAMAGE THERETO

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**18 MADDOX STREET
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SCHEDULE

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AUTHOR AID ASSOCIATES

LITERARY REPRESENTATIVES

340 EAST 52nd STREET

NEW YORK, NEW YORK 10022

(212) PLaza 8-4213; ~~697-2419~~

Cable: MAXBIRD, NEW YORK

~~9809179~~

758 4213

20 July 1990

To: Maurice Rowdon

Mr. Orrmont hasn't received the complete manuscript, and wonders if you got his letter of May 23rd saying that yes, indeed, he would be glad to see it.

Eleanor Bolton
Assistant Editor

EB:cc

P.S. In that letter to also asked for a one paragraph description of the book and a one page outline/description we could show to publishers;

REMARKS

P. 286 }
P. 287 }
P. 288 }
P. 289 }
P. 290 }
P. 291 }
P. 292 }
P. 293 }
P. 294 }
P. 295 }
P. 296 }
P. 297 }
P. 298 }
P. 299 }
P. 300 }

evolution
impression
effort
P. 52 moving
"turn back"

P. 81
Oscar Wilde

P. 158
including he was
my tutor!

P. 162
'birds talk &
engines fly
at the'

Philosophical
- Berkeley

P. 405
'new words'
make & how

15%
25%

P. 88
'allies'
'the
dramatic
in it'
P. 192

1921
Shedding
cups -
a 'rain storm'
272
Home
5/2/21

The Redefinition of the
Future Mind

AUTHOR AID ASSOCIATES

LITERARY REPRESENTATIVES

340 EAST 52nd STREET

NEW YORK, NEW YORK 10022

(212) PLaza 8-4213, 697-2419

Cable: MAXBIRD, NEW YORK

9 May 1989

To: Maurice Rowdon

Do send on the first two chapters of the ms. plus an outline of the remainder, together with a stamped, self-addressed envelope for their return, if necessary. If we're impressed with this, we'll ask to see the remainder of the manuscript. Please note that we can't read material also being shown to other agents at the same time; we will, though, respond to you as to our own interest as soon as possible.

Arthur Orrmont
Editorial Director

AO:eb

P.S. Who is your present agent and what was the reason for your dissatisfaction?

LAURENCE POLLINGER LIMITED
AUTHORS' AGENTS

18 MADDOX STREET
MAYFAIR
LONDON, W1R 0EU

DIRECTORS
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TELEPHONE: 01-629 9761 (P.B.X)
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Mr. Maurice Rowdon
Casa Campardi
Casale 23
San Gimignano 53037
Siena Italy

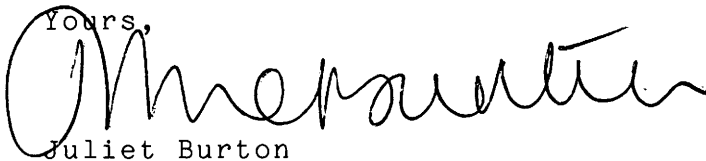
27th November 1990

Dear Maurice,

Thank you very much for your letter of the 21st November. It is very good of you to suggest we take a look at HOW TO STOP DYING IN CALIFORNIA and we look forward to doing so.

Best wishes.

Yours,



Juliet Burton

JB/SD

CORRECTED :

P. 52 ✓ x

P. 82 ✓ x

P. 162 ✓ x

P. 192 ✓ x

P. 286 } ✓ x
 " 7 } renewed

P. 271 ✓ x

405 ✓

407 ✓

470 ✓

301 ✓ x

302 ✓ x

323 ✓ x

395 ✓ x

52

82

162

192

271

286

287

301

302

323

395

405

407

470

[P: 488 I haven't allowed this
 on the discussion ^{isn't} about the
 moral justification of 'total war'
 and 'total surrender' (~~which were~~
~~in fact made up of~~ ~~frictions~~ to
~~hide the central attempts of the~~
~~Nazis to come to terms) let)
 the influence of mad ideas. I
 might perhaps enlarge - the theme
 at a later stage - e.g. the
 deliberate hush up of ^{central Nazi efforts}
 to come to terms,)~~

TITLE PAGE: The Rehabilitation of the Human Mind

and P. 286 } renew
P. 287 }
P. 162 'birds talk & engines fly at them'
P. 405 "rose novels" - put
supernatural words

P. 81 'Oscar Wilde
& repetition'

P. 192 'shocking to be caught in
rainstorm'

P. 272 (?) 'How repetition' Connected
See P. 271

Look at Berkeley pages and modify.
(around P. 162)

P. 488 'allies'; 'total surrender'
is it reasonable?

P. 52 "turn back" ✓

the disjunction of all opponents to
Hitler is the high school by such
a policy.

LAURENCE POLLINGER LIMITED

AUTHORS' AGENTS

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GERALD J. POLLINGER
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Mr. Maurice Rowdon
Casa Campardi
San Gimignano 53037
Siena ITALY

7th November 1990

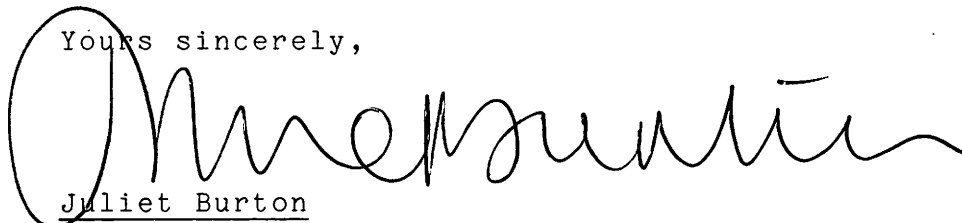
Dear Mr. Rowdon,

Several of us have now read your interesting book. I am sorry to tell you, however, that the final consensus was that we would not be able to find a publisher for it on your behalf.

There is no doubt that THE MAD APE draws on a formidable mass of information and frequently succeeds in being both entertaining and controversial. However, as one of our readers put it "Though in its way well enough written, the book is (regardless of its central argument) by no means an easy read: doubtless because the inadequacies of the brain here described are exemplified in me. I found myself mentally calling for help every 50 pages or so. In the end I do not feel the author manages to make his argument convincing and the considerable amount of evidence he produces does not, for me, support it satisfactorily."

I do regret not having better word for you and shall keep the typescript here until I have your instructions. Thank you very much for giving us the opportunity to consider it.

Yours sincerely,



Juliet Burton

JB/SD

LAURENCE POLLINGER LIMITED

AUTHORS' AGENTS

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8th October 1990

Mr. Maurice Rowdon
Casa Campardi
San Gimignano 53037
Siena
Italy

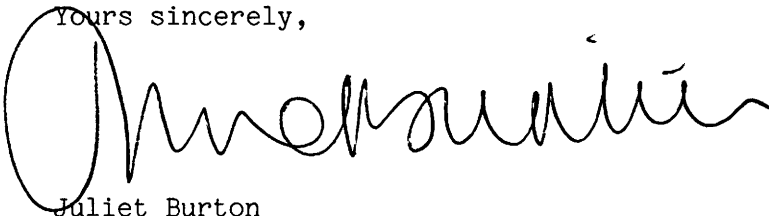
Dear Mr. Rowdon,

Thank you for your letter of 1st October enclosing your cheque for £10 as a contribution towards our editorial costs and £5.60 return postage.

The typescript of THE MAD APE has arrived safely and I shall be in touch just as soon as we have had a chance to consider it.

I note you do not wish the typescript to be returned to your Italian address.

Yours sincerely,



Juliet Burton

JD/SD

Julian Bach Literary Agency, Inc.

747 THIRD AVENUE, NEW YORK, N.Y. 10017 • 212-753-2605 • CABLE: TURTLES NEWYORK • TELEX: 668359
FAX: 212-688-8297

May 4, 1990

Mr. Maurice Rowdon
The Ship Hotel
Chicester
West Sussex
UNITED KINGDOM

Dear Mr. Rowdon,

I read into much of your partial manuscript. It's obvious from the start that you're an intelligent and articulate person. But I cannot offer to represent this manuscript because I do not think I could sell it. This does not mean that it is not publishable but that it would not be what the companies with whom I do most of my business are looking for.

You might try Cambridge University Press and Oxford; and this might be something for Academic Press in Cambridge Massachusetts.

I am holding both copies because it is unclear whether you would like them sent to your California or West Sussex address.

Normally we mail manuscripts to Europe by sea mail. If you would like it sent air mail please send a check for \$43.90 to cover the mailing cost.

Sincerely,



Julian Bach

JB:td

NEW YORK
BEVERLY HILLS
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ROME
SYDNEY
MUNICH

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1350 AVENUE OF THE AMERICAS · NEW YORK, N.Y. 10019 · (212) 586-5100

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Cable Address:
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TELEX 620165
FAX:
(212) 246-3583

WRITER'S DIRECT DIAL NO.
(212) 903- 1161

November 27, 1989

Mr. Maurice Rowdon
125 Crescent Road
San Anselmo, CA 94960

Re: TIDES OF MADNESS IN THE HUMAN BRAIN

Dear Mr. Rowdon:

Thank you for your recent letter. Unfortunately, we have a problem here, because I am not authorized to make changes in this legal form. As a large agency, we are vulnerable to nuisance suits and to claims that material submitted to us is being improperly used. Therefore, the policy is strict and cannot be changed. Almost everybody that wishes to have material reviewed by us agrees to this form. If it is impossible for you to agree, then, unfortunately I am afraid we must pass on being able to review your material. That would be a shame, since I am very interested. Perhaps you could agree to send the two chapters and outline with the release form, indicating only those two chapters and the outline. That would leave the larger part of your work free from any concerns you might have about the release form. If this works for you, I look forward to receiving the material; if not, I send you best wishes for good luck with someone else.

Sincerely yours,

Ned Leavitt

NL/sp

NEW YORK
BEVERLY HILLS
NASHVILLE
LONDON
ROME
SYDNEY
MUNICH

WILLIAM MORRIS AGENCY, INC.
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XXX

Cable Address:
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FAX:
(212) 246-3583

WRITER'S DIRECT DIAL NO.
(212) 903- 1161

VIA CERTIFIED MAIL


December 15, 1989

Mr. Maurice Rowdon
125 Crescent Road
San Anselmo, CA 94960

Dear Mr. Rowdon:

I regret very much to say that while I found some of the writing quite fascinating, I do not think that I could provide the kind of enthusiastic representation for your book that you would want. I wish I could be more supportive, but unless I feel strongly that I know which publishers would respond well to a project, it is best for me not to get involved. I send you best wishes for finding someone who can support you in this project.

Sincerely yours,


Ned Leavitt

NL/sp

Encl.

Church Cottage
Church Hill
Midhurst
Sussex GU29 9NX
19 May 1990

Dear Mr Orrmont:

We were in touch last year about a book of mine then called INROADS ON SANITY. You read the first two chapters and needed an Outline from me, but I decided that describing a book already dense in ideas would produce a highly abstract account which could attract no one in the business of selling books. I was anxious to finish the book, and present a completed manuscript, and this is what I have done, under a new title---not the title I finally hope to get but better than the first one---TIDES OF MADNESS IN THE HUMAN BRAIN. The book has been revised and a new introductory first chapter added that provides the reader with an outline of the subject tackled.

I wonder if you would be interested in pursuing this matter now with a view to discussing an agreement about representation. I would gladly send you the script.

Sincerely

Maurice Rowdon

PS Your letters to me were dated 9 May 1989,
9 August 1989 and 12 October 1989.

AUTHOR AID ASSOCIATES

LITERARY REPRESENTATIVES

340 EAST 52nd STREET
NEW YORK, NEW YORK 10022
(212) PLaza 8-4213, 697-2419
Cable: MAXBIRD, NEW YORK

12 October 1989

To: Maurice Rowdon

The ms. has arrived. For the outline we can't use chapter titles, which tell me or the publisher little or nothing, but a narrative expository outline that describes balance of the ms., mentions total wordage as "around 100.000" and expected date of completion. Keep this to no more than six or seven doublespaced pages, if you can. I'd also like a short one-paragraph description of the book we can use in publisher queries.

I can't use the bound versions, which in any case should be loose, because of the necessary addition of the revised outline and a new title page---the latest title suggestion isn't too impressive; any more suggestions, please? Try to avoid humor. After receipt of outline we'll send our standard letter of agreement that covers our 15% domestic commission and 25% foreign, and a two year period of handling. Best regards.

Arthur Orrmont
Editorial Director

AO:eb

AUTHOR AID ASSOCIATES

LITERARY REPRESENTATIVES

340 EAST 52nd STREET

NEW YORK, NEW YORK 10022

(212) PLaza 8-4213, 697-2419

Cable: MAXBIRD, NEW YORK

9 August 1989

To: Maurice Rowdon

Your important book is very impressively conceived and written, though I feel a length of no more than 100,000 words is essential for a general market. We would have to agree on length before I could show the sample material and outline to publishers. (I'm willing to read the complete present version although cuts must be your own). Also, a better title is needed that suggests both the issue and the importance of a solution to it. Any suggestions? With best regards.

AO:eb

Arthur Orrmont
Editorial Director

Church Cottage
Church Hill
Midhurst
Sussex
GU29 9NX
17.5.90

Dear Bruce:

Thank you for your letter of the 15th and I appreciate you reading TIDES OF MADNESS so fast. Of course I wouldn't dream of asking you to submit this as a condition of representing me. I am of course very well aware of its difficulties.

What I suggest is that we put the book on a side burner for the time being and I go ahead printing the final draft of a novel (a comedy, you might be relieved to hear) called HOW TO STOP DYING IN CALIFORNIA. Then if you disliked this as well we would clearly know not to do business together.

However I do need to know from you that your feelings about TIDES OF MADNESS are simply about the question of its commercial possibilities and not a decided preference for other modes of writing and other modes of thinking, for that wouldn't do any of us any good.

Of course I would like you to see Part 111 of TIDES OF MADNESS when it is ready, as it could well make a difference to your overall judgement of the book.

If you decide to come Midhurst way on a sunny Sunday we will take you to some excellent pub food--- do let me know the day before and I can book.

All the best from

Maurice Rowdon

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Maurice Rowdon

Casa Campardi, Casale 23, San Gimignano 53037, (SIENA), Italy.

11.23.90

Jed Mattes
ICM
40 West 57th Street
NEW YORK
NY 10019

Dear Mr Mattes:

Could I refer you to your letter to me of December 6th last year, following my letter to you of nearly one year ago (25th November 1989), just after you moved from the ICM? I was then offering you a non-fiction title---at that time TIDES OF MADNESS IN THE HUMAN BRAIN.

In my reply to you I told you that simultaneously with your letter Collins in London had advised me to go to the Elaine Greene agency in London (this is all beginning to sound like the opening of a bad novel). Carol Heaton read the first chapters of MADNESS and we met. It was very much the result of my talk with her that made me write an introduction to the book explaining what it was all about, which in turn led me to rework the book in the light of the explanation. The Ms is now called THE MAD APE (you and me and even Carol) with about 150.000 words, and I would like to approach you with this, as unmenacingly as possible, now that it is finalised and I am all but dead.

On the other hand (and here the bad novel thickens) I think it would be reckless to offer this non-fiction title with its mass of information, unfamiliar ideas and closely reasoned development to any publisher as a first after a ten year silence. What I would propose is to offer you also a novel begun before THE MAD APE started raging, and which I am finalising now, called HOW TO STOP DYING IN CALIFORNIA. It is a complete farce, designed for laughs not thinks, and it is about how to stop dying in California.

I am starting off at your NY end because both books are USA-oriented, despite my being London/Italy oriented now. You will want to throw this letter at someone at this point, though I suggest that throwing books is better. I had a father in law once who was a prominent publisher and he used to throw double beds.

Sincerely

2 January 1990

Mr Maurice Rowdon
125 Crescent Road
San Anselmo
CA 94960
USA

Dear Mr Rowdon

Many thanks for your letter of 21st December, which awaited my return to the office this morning.

Do give me a ring when you arrive in London and we can arrange to meet. It would be useful also if I could see some copies of your books and the remaining chapters of TIDES OF MADNESS IN THE HUMAN BRAIN.

Thank you once again for writing to me and I look forward to meeting you.

Yours sincerely

ANDREW LOWNIE

ANDREW LOWNIE

LITERARY AGENT

15/17 HEDDON STREET, LONDON W1R 7LF
Telephone: 01-734 1510 Fax: 01-287 5118

2 January 1990

Mr Maurice Rowdon
125 Crescent Road
San Anselmo
CA 94960
USA

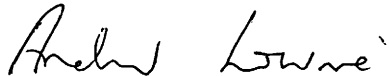
Dear Mr Rowdon

Many thanks for your letter of 21st December, which awaited my return to the office this morning.

Do give me a ring when you arrive in London and we can arrange to meet. It would be useful also if I could see some copies of your books and the remaining chapters of TIDES OF MADNESS IN THE HUMAN BRAIN.

Thank you once again for writing to me and I look forward to meeting you.

Yours sincerely



ANDREW LOWNIE

STERLING LORD LITERISTIC, INC.

One Madison Avenue, New York, N.Y. 10010 (212) 696-2800 FAX: (212) 686-6976

Peter Matson

December 12, 1989

Maurice Rowdon
125 Crescent Road
San Anselmo CA 94960

Dear Mr. Rowdon:

Thank you for your letter of November 27 regarding your new non-fiction entitled TIDES OF MADNESS IN THE HUMAN BRAIN.

I am impressed with your list of publications but now that I've had the opportunity to consider your letter I'm afraid I don't feel the necessary enthusiasm to be the right agent to represent your material.

Thank you once more for contacting me and good luck with your work.

Sincerely,



Peter Matson

cc: Michael Sissons

Telephone: 01-493 7070
Facsimile: 01-493 3061



Cables: Herakles, London W1X
Telex: 25611 Collins G

Collins · Publishers

8 GRAFTON STREET, LONDON W1X 3LA

22nd September, 1989

Mr Maurice Rowdon
125 Crescent Road
San Anselmo
CA 94960
USA

Dear Mr Rowdon,

Thank you for your letter which arrived this morning. I have not at all lost patience. I still very much want to see your excellent guide revitalised and back in print. I will wait with interest to see who you appoint as your agent. Perhaps I will even be able to persuade him or her to send me your new book.

Yours sincerely

A handwritten signature in cursive script, appearing to read 'Stuart Proffitt'. The signature is fluid and somewhat stylized, with a large initial 'S'.

Stuart Proffitt



DUPREE/MILLER & ASSOC., INC.

October 12, 1989

Dachiell Ahlschlager-Oddson
125 Crescent Road
San Anselmo, CA 94960

Dear Daciell Ahlschlager-Oddson:

In response to your inquiry, I would like to explain to you the scope of the services offered by Dupree/Miller & Associates.

We represent full-length fiction and non-fiction book projects. We enthusiastically accept for review submissions of any genre, though we accept a necessarily small percentage for representation. The areas of children's stories and category romances are ones of which we are particularly selective.

Dupree/Miller has been in the business since 1979, as a literary agent since 1984. Dupree/Miller has been responsible for the sale of many books to major publishing houses within that timeframe. In fact, a number of these books, including UNLIMITED POWER by Anthony Robbins, THE GREAT DEPRESSION OF 1990 and SURVIVING THE GREAT DEPRESSION OF 1990, both by Dr. Ravi Batra and STORMING INTREPID by first-time Dallas writer Payne Harrison have risen to the top of the New York Times Best Seller List.

If you have a full-length book project you would like us to review, we encourage you to submit a proposal or outline and sample chapters for the same via U.S. mail. We review each manuscript in the order it was received with review times varying between 6-8 weeks.

When a manuscript or proposal is submitted, it is imperative that we receive several items: a daytime telephone number, a mailing address and A SELF-ADDRESSED STAMPED ENVELOPE for the manuscript or proposal in the event it must be returned.

We look forward to seeing your project.

With best regards,

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

Jan Miller

JM/afs

Telephone: 01-493 7070

Facsimile: 01-493 3061



Cables: Herakles, London W1X

Telex: 25611 Colins G

Collins·Publishers

8 GRAFTON STREET, LONDON W1X 3LA

21st November 1988

Maurice Rowdon Esq.,
125 Crescent Road,
San Anselmo,
CA 94960,
USA.

Dear Mr Rowdon,

Thank you for your letter of the 10th. I am glad we have established direct contact.

I quite appreciate what you say about the cost of working on a revision. There is room certainly for us to be slightly flexible over the advance - we could stretch to £3000 I think - but the point about both that figure and the first printing is that neither is intended to represent what we hope the new edition would achieve over its lifetime. Rather what we hope we can achieve over, say, the first one to two years. After that time, I fully expect that more royalties would be on their way to you.

The other factor, which I touched on in my previous letter, is that the Companion Guides seem to be moving into another gear, and the advance might be earned even sooner than we could now predict. It would be wrong of us to anticipate that, of course. But it is what we would be aiming for.

The great thing is to get the book back in print. I hope you will consider this revised offer and that we can set the ball rolling as quickly as possible.

Yours sincerely,

Stuart Proffitt

Dachiell Oddson
Casa Campardi, San Gimignano 53037, (SIENA), Italy.

November 7, 1990

Abner Stein
10 Roland Gardens
England
London SW7 3PH

Dear Mr. Stein:

I would like to interest you in my non-fiction title The American Dream Junkies. X
This book is about the American Dream seen not by someone who aspired to it X
and didn't get it but by someone who was born ~~and lived in it~~ --- and nearly died in
it. in it

The book begins with a description of my early and contented life of luxury in
Dallas, Texas and the increasingly frequent violent tragedies which I witnessed
around me. As a secure observer of these events I felt nevertheless ~~that~~ was it
unaccountably baffled and shaken by them as though possibly they weren't after
all ~~aberrations~~ from the Happy-Ever-After we declared not just our 'right', but
~~our requirement~~. It was only years after my own life had veered into inexplicable
tragedy that I began to perceive that dire consequences were the natural
conclusion of our Dream aspirations and unhappily all we were going to get as long
as we remained in it/gripps.

Gradually I began to learn that this cherished Dream was much more than a
prosperity ideology of new cars, servants, swimming pools and life, ~~in general~~
going 'our way'. It was an extremely strict and quite mysterious code of which we
knew nothing but which propelled us unthinkingly anyway, and even against our
best wishes and efforts, into inevitable misfortune. Even so, to entertain the
possibility that our automatic thoughts were wrong and harmful was nearly
impossible because our most cherished and untouchable concepts of morality
were contained within it.

This is a personal account of how finally a peculiar and sometimes exciting
odyssey throughout the States, Europe and other more remote regions forced me
out of my Dream education and into a new life of real possibilities. I managed, I

exceptions to the Happy - Ever - After we thought
we were heading for and already partially had?

think, in these years of exploration to decipher the Dream, what its hidden inner nature acutally is and how it works in our everyday lives to produce an Unhappy Ever After which insures everything eventually crashing down round idealistic ears. Perhaps America's astonishing drug consumption---she is two percent of the world population consuming sixty-five percent of the world's illicit drug production---~~respeaks of~~ ^{speaks of} deep disillusionment. I believe this to be the first real account of what the American Dream is

You may feel that this is the kind of ~~book~~ ^{recently} that should start off in the US but I'm approaching you because I have become a UK resident and London will be my professional base. ~~On the other hand~~ my years abroad show me that the American Dream is less exclusively American than I thought.

I have been working on this MS ^S for five or six years and feel it is ready to be seen. This is my first title but I've had the good fortune of consistent advice from a professional published writer throughout the books many drafts. I enclose a copy of the first chapter.

the

es

argues

Atlas

November 7, 1990

Abner Stein
10 Roland Gardens
London SW7 3PH
England

Dear Mr. Stein:

I would like to interest you in my non-fiction title The American Dream Junkies. This book is about the American Dream seen not by someone who aspired to it and didn't get it but by someone who was born and lived in it--- and nearly died in it.

The book begins with a description of my early and contented life of luxury in Dallas, Texas and the increasingly frequent violent tragedies which I witnessed around me. As a secure observer of these events I felt nevertheless unaccountably baffled and shaken by them as though possibly they weren't after all aberrations from the Happy-Ever-After we declared not just our 'right', but our requirement. It was only years after my own life had veered into inexplicable tragedy that I began to perceive that dire consequences were the natural conclusion of our Dream aspirations and unhappily all we were gong to get as long as we remained in it grips.

Gradually I began to learn that this cherished Dream was much more than a prosperity ideology of new cars, servants, swimming pools and life, in general going 'our way'. It was an extremely strict and quite mysterious code of which we knew nothing but which propelled us unthinkingly anyway and even against our best wishes and efforts into inevitable misfortune. Even so, to entertain the possibility that our automatic thoughts were wrong and harmful was nearly impossible because our most cherished and untouchable concepts of morality were contained within it.

This is a personal account of how finally a peculiar and sometimes exciting oddyssey throughout the States, Europe and other more remote regions forced me out of my Dream education and into a new life of real possibilites. I managed, I think, in these years of exploration to decipher the Dream, what its hidden inner nature

acutally is and how it works in our everyday lives to produce an Unhappy Ever After which insures everything eventually crashing down round idealistic ears. Perhaps America's astonishing drug consumption---she is two percent of the world population consuming sixty-five percent of the world's illicit drug production---bespeaks of deep disillusionment. I believe this to be the first real account of what the American Dream is.

You may feel that this is the kind of book that should start off in the US but I'm approaching you because I have become a UK resident and London will be my professional base. On the other hand my years abroad show me that the American Dream is less exclusively American than I thought.

I have been working on this MS for five or six years and feel it is ready to be seen. This is my first title but I've had the good fortune of consistent advice from a professional published writer throughout the books many drafts. I enclose a copy of the first chapter.

ANDREW LOWNIE

LITERARY AGENT

122 BEDFORD COURT MANSIONS
BEDFORD SQUARE LONDON WC1B 3AH
Telephone: 071-636 4917 Fax: 071-436 1898

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

28th September 1992

Dear Mr Rowdon,

Thank you for your letter of 22nd September. It was nice to hear from you again. I am no longer using the Julian Bach Agency so am certainly open to dealing with Arthur Orrmont. Why not send a synopsis and sample chapter of HOW TO STOP DYING IN CALIFORNIA. It may be still easier to place it first in the States but I would certainly like to see it. Perhaps Mr Orrmont would get in touch with me directly as it would be useful to know who else he represents and what his arrangements are in Britain for representation. Andre Schriffin at The New Press might be interested in THE MAD APE.

Yours sincerely,



Andrew Lownie.

O N E

T H E Q U E S T

Et in Arcadia ego...

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October 21st, 1988

Maurice Rowdon, Esq.,
125 Crescent Road,
San Anselmo,
CA 94960,
U.S.A.

Dear Mr Rowdon,

The Companion Guide to Umbria

I wrote recently to David Bolt to see if he knew more than I do about the current position on your Companion Guide - without luck - and perhaps it may be best for me to write direct. We are anxious to know where we stand with the revision of the book, which we would like to get back into print in a revised form (to include, for example, the changes you wrote about in your letter to Vincent Cronin of the 11th November 1986, and no doubt much else besides) as quickly as possible. The Companion Guides are undergoing something of a renaissance and are selling in a way that they have not done for quite some time: we want Umbria to be part of that. We did, I think, discuss at one point on the telephone the extent of the revisions that might be necessary, and the kind of advance we could pay. I would be very grateful to hear your thinking on these matters.

Yours sincerely
Stuart Proffitt

Stuart Proffitt,
Senior Editor.

c.c. David Bolt



JIM BERNHARD, *Interim Artistic Director*
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October 1, 1988

Maurice Rowdon
125 Crescent Road
San Anselmo, CA 94960


Dear Maurice Rowdon,

Thank you for your letter to Jim Bernhard, our Interim Artistic Director, of September 24.

I should like very much to read your play, FINGERPRINTS ON THE WATER, and would appreciate your sending me a copy.

Thanks for your interest in the Alley Theatre, and best wishes.

Yours sincerely,


Robert Strane
Literary Manager

The Carol Smith Literary Agency

2 John Street London WC1N 2HJ Telephone 01-405 4072

8th January 1980

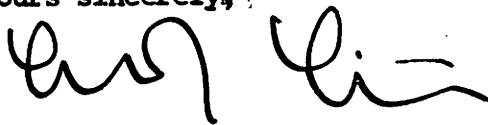
Mr. Maurice Rowdon
Casa Campardi
53037 San Gimignano
(SIENA)
Italy

Dear Mr. Rowdon,

Thank you for your letter - and for the typescript which arrived safely today, I look forward to reading it as fast as possible and will be in touch with you again at that time.

I handle very few plays but will be able to advise you once I have read your novel.

Yours sincerely,



Maurice Rowdon

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tel: +44208.874.5361
e-mail: rowdoxy@aol.com

Ms. Faith Hamlin
Sanford J. Greenburger Associates
55 Fifth Avenue
NEW YORK NY 10003
U.S.A.

22.5.01

RE: **MANIC MUTATIONS** *The Human's Fatal Power to Choose*

Dear Ms. Faith Hamlin:

This is a query letter about a non-fiction project of mine with the above working title.

Humans are animals. This is a physiological certainty. All the more remarkable then that few of us believe it. It isn't that we find it difficult to recognize the facts of biology. We feel we're very special animals, and to that extent *no longer* animals.

We used to say we had been divinely selected as non-animals on account of our intelligence. Now we miss out the divine part and ask how the horse, the tiger, the lizard could imitate our intelligence in the smallest regard.

This is a biological question so we have to answer it biologically. How could a human seize prey with the bare teeth after a tactically unerring chase as the tiger can? bear a ten-stone human on his back in full gallop? graze grass from the standing position? project the tongue and snatch an insect in a flash? swim deep in the ocean and never come up for air?

Are we not to call all these abilities specific (as in 'species'), and isn't it clear that we cannot comprehend (physiologically) any other intelligence than *our own specific intelligence*?

It is this specific human intelligence that my book examines, I believe for the first time in the history of thought. That is, I study human

intelligence as that of a species, and I discover the species through that intelligence!

Unless I discard my *sensation* of being non-animal (for it is much deeper than thought) I can never get a picture of myself that is in any degree true. I can never winkle out the real human self. I must always be blocked by the false 'I' of non-animal origin, an 'I' that so far has got nothing right in its tumultuous and internecine history.

It isn't, however, that we committed 'errors'. Moralism doesn't come into it at all, just as it doesn't come into any serious study of the animal.

No, that 'special' feeling the human has of not belonging to the animal kingdom is biologically inevitable. In my book I explain why this is, and why, faced with circumstances similar to those the human has had to face, any other species might feel the same (the termites for example).

The moment we are able to see the true human we begin to view all his works, his cities and religions and civilizations and highly articulated daily habits as ways of dealing with certain dire problems of survival. The moment the story unfolds we take a much more compassionate view of our own kind than we have hitherto.

We begin to see that all species are concerned with survival every moment. Their nervous/digestive systems are designed this way. But other animals have certain mechanisms that prevent survival-anxiety. We don't. Yet we have never examined why survival is so grave a matter for us *even though we built a world-wide human enclosure.*

When I first began to think in these terms I felt the need for a 'world-view' book on the subject. I mean a book about the 'human condition' but not in the sense of a closed-system non-animal condition.

I wanted a book that dealt not with a 'naked ape', i.e. a creature that recognized embarrassing or thrilling similarities in himself to grunting 'forbears' but a creature that while animal in all respects was yet not a member of the animal kingdom.

A simple enough idea. But it was never thought about seriously because most humans felt happily released from such dreadful company!

Right from the time of Aristotle we learned, and Sigmund Freud came forward to confirm it, that we had an animal within that has to be mastered or brought

to reason. By Freud's time 'animal' had become a no-go area called the 'un' conscious, where human reason couldn't penetrate, so darkly unmentionable was it.

My book shows this 'hidden' area to be far from hidden. It demonstrates why supposedly 'dark' forces dominate us, indeed determine us not because they arise from the animal physiology but because they have been carefully manufactured. My book describes that process of manufacture.

Human-condition books have been thin on the ground in recent decades, at least in the nonfiction category. Academic specialization was perhaps the reason, especially as a lot of it was revolutionary and brilliant like Frances A. Yates's **The Art of Memory**, **Giordano Bruno**, **Majesty and Magic**, and the much earlier books I cite below.

Above all there were fewer and fewer writers who could range across all the disciplines, much less ask themselves how those disciplines came into existence, how they got their parameters.

In any case, even if they could they would be barred from thinking beyond the disciplines unless they challenged the credulous theory on which they are based, namely that the human has a power of detachment quite absent in other creatures. On the contrary the illusion of detachment is an essential animal (and universal) function.

Human knowledge has no truth or relevance for other species. It is so much trash and piffle for them just as the knowledge that accrues from the insect's waving of the antennae is so much trash and piffle for humans.

My book discusses the rules that were laid down for the disciplines seven hundred years ago. I show for what ardent and well-intentioned reasons non-animal status became essential. I show how this entered the human physiology rather than simply the mind.

Non-animal status is the background of even new disciplines like ethology (the study of animals). It is why the chosen academic or scientific language says 'we' instead of 'I' and is ghosted, so to speak, with passive clauses and impersonal pronouns. This is supposed to denote 'objectivity' while the personal and private phrase denotes 'subjectivity'. A word that carries a load of contempt for the latter is 'anecdotal', namely all that other animals trade in.

It all helped to erode the lonely courage required for the writing of world-view books. World-views were shunted over to fiction.

One man who certainly could range over all the disciplines, and had the authority to do it, was Marshall McLuan. His **Gutenberg Galaxy** was the last world-view book we got (1961).

In the half-century before that it was Oswald Spengler's **The Decline of the West**, 1918.

One of the many originalities of McLuan's book was that it went from quotation to quotation linking and clarifying them. McLuan was looking for evidence for his own thought, of which there was plenty.

He had a sense of history rare in the best historians. He even had a ready grasp of philosophy, this in a world which usually gets it flatly wrong, viz. the fatuous market-favorite of recent years **Sophie's World** (poor Sophie).

McLuan told us we were living in a global village. And this expression traveled all over the world. He also told us we were living in an electric or electronic age and that this was making incursions into our habitual rigid space-time or 'linear' thinking. That word too became common usage.

One of his quotes said that life was like electricity. It doesn't flow in a line from one point to another. Electricity is a state and comes into being as a result of 'certain spatial relations between things'.

But we all went on thinking of electricity as flowing into the bulb whenever we switched it on. We went on thinking 'naturally' in terms of space and time despite the fact that physicists had told us that space and time were rigid concepts which didn't describe matter at all. Not that matter existed either.

Clearly we had a lot of thinking to do but we're busy people and the fact is we *aren't guided by thought* in our daily lives. At least not that kind of thought, which knocks out some of our key words (space, time, fact, matter) without so much as a thank you.

So we continued not only to think in a straight line but *live* on one. As we had always done anyway. This was (and is) a frantic inner time-belt that hurtles past the past to get to the future before you can even say the word 'present'. What a life, as

McLuan said more than once. No time for experience, it dies in a non-stop unquiet grave.

So the past becomes a dead zone. Yet my book shows that the human carries around with him 99% past rather as he does water, and that without it he would have neither the power to act nor the power to think. He can hardly carry the future round with him because it hasn't happened, and never will happen. As for the present it disappears instantly into the past and the future. Not a very sensible way of organizing one's experience.

It is the time-belt we have to get rid of. Which is very easy to say but not to do, especially as, like the non-animal theory, that time-belt underpins our science, our disciplines and human perception globally. The history of how that happened needs to be shown.

Living on a time-belt that hurtles forward before we can grasp where we are going and why creates what we sometimes call floating anxiety. In truth this is floating self. Among the millions of lives on earth, infinitely more numerous than humans, we cannot find a place for ourselves.

A self that floats, that lives in an abstract non-animal persona with a crazy time-theory gets depressed and has panic attacks. It can be seen in other animals when they are oppressed by similar conditions).

So how much influence *beyond thought* did world-view books have? Did the remarkable **The Decline of the West** prevent a second world war? And if the West was in decline (which two global wars would seem to argue, at least to another animal) why didn't the politicians and generals and financial corporations, not to say the newspapers and their readers, agree? In fact they talked about progress and 'the finest civilization the world has ever seen' more than ever. It is the effect wars have. A BBC series called *The Rise of Man* described animals as 'a mere mark on the landscape'. The writer/narrator was a Man of Science.

Nevertheless the non-linear world McLuan tried to show us did go on encroaching on our old, stale ways of thought, the ineffectuality of which craved war as the only practical solution, (source of change).

But still nothing happened in *the way we perceived*. And this is what counts. However many

thoughts we may have, however conclusively we can reveal a fall or decline or change in thought, nothing more than words can result until our actual perceptions change, namely the way we see, hear, feel, smell.

And while we are masquerading *within those perceptions* as a detached non-animal such a change is impossible. The physicists can talk until they are blue in the face but their findings fail even to change *their* perceptions! Einstein was still talking about God in the space-time terms he had ushered out of existence! So is Hawkins.

But what is this world of 'perception'? Until we know how our perceptions come into being we can hardly be expected to be able to change them. This I regard as the key function of my book, to explain the process.

McLuan's book began from the 'physics revolution'. Physicists (Werner Heisenberg's **The Physicist's Conception of Nature**, Hutchinson London 1958, Louis de Broglie **The Revolution in Physics**, New York 1953, Sir Edmund Whittaker **Space and Spirit**, Hinsdale Ill., Regnery 1948, had found themselves *staring themselves in the face* while observing apparently objective phenomena.

A quote by McLuan: 'The word atom or electron is not used as the name of a piece [of matter]. It is used as part of the description of the observations of physicists. It has no meaning except as used by people who know the experiments by which it is revealed'.

Physics was the first in the field with this awareness because of the lack of any human (animal) traces in space or time. It was therefore a perfect mirror in which to see one's own hypotheses, just as the Pythagoreans in Greece found numbers to be the first things in nature.

This is why my book describes science as 'autobiographical' and 'an extended-tools industry'. 'The evolution of weapons begins with the teeth and the fist and ends with the atom bomb' (Edward T. Hall's **The Silent Language**, Doubleday 1959). Science fulfils a menu of human needs and is energized, not only financed, by these needs.

It is why Einstein said 'first the theory, then the fact'.

And these needs provide us with an elaborate historical picture (spanning nearly three millennia) of what this animal was threatened by, who were his enemies, real or configured.

McLuan also quotes from Abbot Payson Usher's important **A History of Mechanical Inventions**, Beacon Press, Boston, 1959: 'The cultures of antiquity do not fit the patterns of the linear sequences of social and economic evolution developed by the German Historical Schools.....If linear concepts of development are abandoned and.....civilization is viewed frankly as a multilinear process much can be done toward the understanding of Western culture'.

My book has much to say about civilizations, especially the Christian one, but I never make a frontal or theoretical attack on linear or any other type of thinking. I simply show the variety of the civilizations we now, since 1880, know about, especially those in the Tigris and Euphrates valleys. They followed no consistent lines, no (linear) 'development' or 'progress', however close to each other they were.

A neighbor civilization, the Minoan in Crete, had different hair styles and haute couture from any of them; these were more similar to Parisian styles at the end of the nineteenth century (the *belle époque*) than they were to anything Assyrian or Babylonian or even, close at hand, Egyptian!

We perhaps need to know what religions and civilizations are, what their meanings have been to varied worlds and epochs, what their *functions* are for the human. Continuing to use the terms as if we were blindfold can't work any more.

Simply my evidence reveals the absurdity of development or progressive terms like 'medieval', 'renaissance', 'dark' ages, 'industrial revolution' 'ancient' Greece and Rome, 'modern' and 'pre-historic' times. That is all an ideological abstract which has been deposited on millennia of *people and things*.

Even William Ivins Jnr. In his books **Art and Geometry**, *A Study in Space Intuitions*, Harvard University Press 1946, and **Prints and Visual Communications**, Routledge, London 1953 (these were perhaps the first articulate sallies against the linear), remained linear in his surprise that the Greeks were but a step away from modern geometry and

didn't take it, and that 'relative' was an unknown word for them.

Why their trepidation, he asked, why so profound an ignorance amid so much wisdom? '.....the Greeks.....went right up to the door of modern geometry but.....they were never able to open that door and pass out into the great open spaces of modern thought'.

The Greeks didn't need to. 'Open spaces' was the reverse of the kind of thing that inspired them. So was the relativity of one thing to another.

But the time-belt forbids us to see that, though Greek texts are clamoring to open our prison doors!

On the contrary, human needs differ from habitat to habitat, and from epoch to epoch within that habitat. All animals navigate the habitat all the time. Human navigation of the habitat is constant like a series of pot-shots in the dark.

Our 'modern' pot-shots are no different from any of the other pot-shots in history. My book examines the biological necessity for these pot-shots. It examines the extraordinary fervor which supplied the energy for them, and always must and will do. My evidence is available to all and every one of us.

No historical terms are properly speaking 'absurd'. I am much more interested in the changed circumstances that make it possible for me to call them absurd. It is easy for me to call dead terms absurd because neither I nor anybody else *lives by the ideology those words once captured.*

That is, my intelligence is free to range only over what has been discarded in life (though not yet discarded in the perceptions).

Terms like 'medieval' and 'renaissance' had no relevance to historical evidence. They were part of a visionary program just as 'detachment' and 'objectivity' were. But professional historians were still writing within this program in the 1950s and 1960s, and most scholars continue to do so today, calling Greece and Rome 'pagan', Greek mathematics 'primitive' compared with 'advanced' mathematics etc.

In my chapters about civilization I wouldn't get anywhere if I tried to look at it 'from the outside'. Far from being bricks and mortar, or the artifacts therefrom, civilization means *inner consensus*. The 'dark' ages in Europe looked to the eye and sounded to the ear exactly the same as the former Roman empire and exactly the same as the future medieval

Europe. Same roads, same inns on the way, same transport, same towns, same names.

And I have Ivins's support here when he says that the 'dark' ages still had a technology and even a logic superior to ancient Rome's. But neither did even Rome disappear into the earth. It is *inner* life that changes. Little physical does, little habitual.

What *did* happen in these various epochs was that sometimes the consensus fragmented (imperial Rome, the 'dark' ages) and sometimes it was solid (republican Rome, the 'middle' ages). Consensus is as important for humans as it is for sheep. A shepherd will tell us that if he (actually a she shepherd in the south of France is my informant) leads the flock across a difficult and rocky area before finding pasture both the flock and, resultantly, the shepherd will be out of sorts for the rest of the day.

The human has this kind of collective sensitivity. Chronicles and gazettes developed into daily newspapers in the nineteenth century as consensus crumbled seriously. Newspapers revive consensual awareness, if only for the moment of reading. I am not talking about 'instinct' here. It is too vague a word to use about animals. Sheep don't like a certain route because of precise physiological goals of comfort and repose. As in humans the nervous system continues to react to the earlier situation for sometimes hours afterwards. It is a form of shock.

Today the kind of world-view book we have to put up with is the 'scientist' overview composed of the idlest Hawkins-type speculation. **The Madness of Adam and Eve**, *How Schizophrenia Shaped Humanity* by David Horrobin, published a few days ago, is a good example. It was excited into being by the Oxford news-flash last year that somewhere in human genes lies a peculiar mutation which indicates deep-laid incompetence (in the psychiatric sense).

My book takes this mutation as a given, known and accepted five hundred years BC at least, a mutation that simply defines the word 'human' biologically.

Far from running to our safe-haven systems like psychiatry for in-house interpretations we have to reappraise madness as the key distinguishing mark of the human primate, introduced by him into the animal community. Unless we approach it that way we miss out

all his ingenious methods of forestalling, containing and (favorite word of 1930s psychology) 'canalizing' it.

I discuss how madness can arise in all animals in my chapter *Monkey Wars*. Instead of discussing it as a closed-system human problem of 'deranged thought' I cite a monkey enclosure at the London zoo in the Thirties of the last century to show how madness is born, and what it is. This at once throws insight on the human scene, more particularly as the men who ran the zoo (the head one was a bright intellectual Huxley) caused orgies of disembowelment and rape and then exacerbated them.

That chapter shows how it is that our predations of the habitat recoil on us in the form of low auto-immunity and sickness, and how this in turn increases the survival-need for predations. (My use of the word 'survival' has nothing to do with the 'survival of the fittest' canard, still prevalent in researches).

The only biological discipline that studies the behavior of animals (including people) is Ethology. Which, as its *ethos*-root implies, is about the character of animals generally. But no character can be studied without a knowledge of the self within it.

So an excellent book like Robert A. Hinde's, **Ethology**, OUP 1982, is continually confronting perplexities, like how did the erosion of sensuality in certain insect populations, notably the termites, happen?

But the moment this same phenomenon is studied in humans the picture clears.

One last word about my approach. I don't discuss humans 'as if' they were animals. I study religions, civilizations, doctrines and modes of thought and wars and pogroms and the ubiquitous 'enemy' that pervades the human mind as *an animal performance* in the sense that the lion's life and the bee's life are an animal performance that demonstrate conclusively the lion and the bee.

Most of what has been said by the disciplines on behalf of other animals' intelligence (an outstanding example is Dr. Rupert Sheldrake's delightful **Dogs That Know When Their Owners Are Coming Home** and other *unexplained powers of animals*, Hutchinson London, 1999) seems aware that differences of intelligence between species are *specific* and not *status* differences. Sheldrake is a bio-chemist (Cambridge,

U.K.) and a philosopher (Harvard). Writing as he does from within a discipline he is still back in the Steam Age trying to prove that animals have an intelligence at all! Never an attempt (but this is universal) to define 'intelligence'.

* * *

My training is in philosophy and modern history (Oxford degrees in both). I was short-listed for a fellowship in philosophy at Christ Church Oxford and then decided against an academic career because I didn't wish to live in a closed system which could only answer pre-set questions.

From Oxford I went to teach English literature at Baghdad university and after a year settled in Italy and began publishing my thoughts about that still living cradle of all our lives.

The mentors of my youth were three. The first was **Donald Mackinnon** who persuaded me to read philosophy and specialize in that 'catastrophic spider' (as Nietzsche called him) Immanuel Kant's work, i.e. the philosophy of science.

Donald came from theology and without a theological word infused me with great respect for it as the origin of human thought and knowledge. He published a book called **Beyond Theology**. He became Regius professor of moral philosophy at both Oxford and Cambridge.

My earliest mentor, at the age of fifteen, was **Norbert Elias**, who at that time had only printed a hundred or so pages of his **The Civilizing Process**, and that solely in German. This book is now a world-wide sociological 'classic'. He is said to be the last of the sociologists who knew how to write with the clarity of his mentor, Sigmund Freud.

I disagreed with most everything he said. By sheer contradiction he taught me a marvelous lot. Though his reputation (rightly) is for his use of history in his sociology, he had no sense of it. As for philosophy, which was important for certain stages of his thought, he could make nothing of it and his treatment of Descartes is farcical.

But he did see that Descartes' *I reflect therefore I am* created a very lonely picture of the self. Norbert urges the idea in his many books of a social self. But how that works, how that comes into

being and what it is he simply couldn't say. My book goes into that in great detail since it is here that we understand how deeply (and loyally) we are within the animal kingdom and fulfilling our genes, so to speak.

Norbert's chief weakness was that he saw all religion and visionary experience as fantasy, in line with his mentor. Like Freud he missed the fact that a vision doesn't present itself as unreasonable in any way. More often it comes as the truest and most vivid experience of life, perceived with a cogency far greater than that of daily perceiving. We know of no civilization which wasn't started, formed and at least in its early centuries administered and governed by a religion. How Norbert missed that one I cannot say. But then so did Freud miss it. They adhered to the original meaning of the word 'civilization' when it was first spoken by French thinkers in 1760 or so, namely a refinement of manners from an 'earlier' or more 'primitive' model.

The human in a visionary state reaches *the utmost animal awareness*, being closer to the habitat than at any other time. A vision is the habitat experienced as *inner life*.

My third mentor, though we knew each other only for a few months, was **Karl Polanyi**. Like Elias he was writing his great book. He used to cover his handwritten script with insertions that spilled into the margin and over the back and into new pages.

His **The Great Transformation** *The Political and Economic Origins of Our Time* felt to me, from his talk, the boldest and most original book on the industrial revolution ever written. Few wise men or women would doubt that now. The book underwent a sudden revival in recent years, notably in the USA and Germany, and has now been reissued by the Beacon Press, Boston.

With unflinching eye McLuan quotes at length from Polanyi's book in his summing up at the end of Gutenberg Galaxy, for Polanyi provides a moving picture (despite an overload of abstraction) of what happened to produce a world seemingly organized to sever the human creature from the habitat.

Says McLuan in the last chapter of his book: 'At this point [in the demise of the linear] *The Great Transformation* by Polanyi, on "the Karl political and

economic origins of our time", assumes complete relevance in the mosaic of *The Gutenberg Galaxy*.'

My book leaves the reader to judge whether I regard that Transformation as a strikingly manic human mutation, and whether the current industry of genetic self-modification is that mutation's very final stage.

Karl Pölyanyi came to England specifically to write his book because that great and terrible Transformation, which was no less than a holocaust, happened in England.

To have been so close to these three men, and all by the time I was eighteen, was a great send-off I must say.

* * *

In 1980 I developed a breath therapy which I took to Berkeley and San Francisco over a long period (1981-1992). My experience with hundreds of clients, together with my experience as a free-lance writer, kept me investigating and refining Manic Mutations through those years.

I have published twelve books—in Britain with Chatto and Windus, Heinemann, Harper Collins, Barrie Books, Macmillan, Gollancz, Weidenfeld, Constable; in the U.S. St. Martin's Press, Praeger, Putnam.

Six of these books were commissioned: Weidenfeld (3), Collins (1), Constable (1), Macmillan (1). All these commissions followed my submission of a proposal. Four of the twelve were novels.

My **Leonardo da Vinci**, my **Lorenzo dei Medici**, my **The Fall of Venice** (all Weidenfeld, in the U.S. called **The Silver Age of Venice**), and my **Spanish Terror** (Constable), gave me a strong historical background in the periods before the 'modern' one of my Oxford degree. I turned my Venice book into a 55-minute docu-feature for BBC television.

My **The Talking Dogs** (Macmillan, London, 1979, called **Elke and Belam in the U.S.**), an animal intelligence book, was very formative of my study of animals prior to my going to California. It was serialized each day for a week in London's most popular evening newspaper. I find that the findings of my book are now accepted as given knowledge in Sheldrake's 1999 book which I mention above. I am interested that in the Z-books or internet bookshop

category my **The Talking Dogs** sells for more than any of my others.

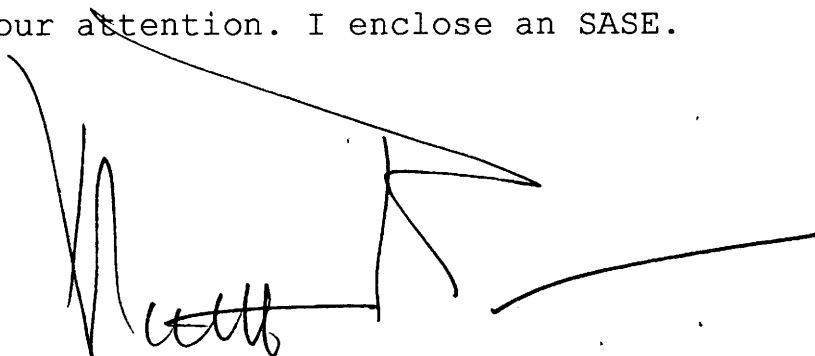
It is as if I had in the course of the last fifteen years united these interests and researches in one title.

My clients in Northern California were mostly professionals, academics, fellow therapists. When I presented my first unleavened ideas to them at my workshops I found a fascinated audience. I was asked again and again if I had a book ready on the subject.

This is why I am writing to you rather than to a London agent. I feel that the book must first be published where it is likely to arouse the most immediate interest. Not that I'm against London agents, I have one for my plays. Micheline Steinberg is preparing my comedy GENES for the London managements now.

Thank you for your attention. I enclose an SASE.

Yours sincerely



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15th February 1980

Maurice Rowdon Esq.,
Casa Campardi,
San Gimignano,
(SIENA),
Italy.

Dear Maurice,

Okay. I'm sad of course, because I think at best you are a fine writer, and there aren't too many about. But of late you've been, to me, on the wrong tack with your fiction; and the journalistic pieces, though excellent in their way, aren't the sort of work we handle best, and probably shouldn't handle at all except for our own established authors.

All of which perhaps means only that we aren't at present on the same wavelength, and I'm sure your decision is the right one.

All the best, and good luck.

One point: I shall, needless I hope to say, expect to see the European literature book through if it comes off!

Yours,



DLB/MYS

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kniooinintnoinbonbjnbojnbgoinbojngbojnbgojn

Dear Miss Clausen,

I wonder if you would consider representing me. My London agent David Bolt after long association with Georges Borchardt is taking his authoires to other lists. HeHe propped to take ma dna d Clolin Wilson to Writers House but when I saw him in England a few day ago I asked him if I could first approach you, as I had received a ~~very~~ strong recommendation to do so from ANOTHER AGENT IN New Yoprk wh had read my work.

I would offer you in the first instance two completed Mss and a proposal:

^D
~~The first Ms is HOW TO STOP DYING IN CALIFORNIA,~~
Tragic comic novel about the California self-transformation industry,
a humourous approach to the Californian self-transformation industry,
will pose as an auto-biograph.

2) ~~the second MY WIFE EMILY, a black satire on some aspects of certain kinds of Californian life.~~

3) The proposal is called BREAK BOOKS, and suggests a series of three books of exercises for 15-minute breaks in the day's working schedule. The STRETCH BREAK BOOK will be written by

..... who is ~~as you may know~~ a prominent yoga teacher and author of THE RUNNERS GUIDE TO YOGA, ^{Movement Breaks} who is one of the most experienced dance movement teachers in northern California, ^{break breaks & more.} I would be res,osnisble for BREATH-BREAK book.

As you will see in the enclosed resume I have been a ~~practitioner~~ ^{Teacher} of my ~~own~~ breath process called OXYGENESIS for several years, and hold workshops for performing artists both here in California and in Europe. I ~~also~~ ^{include on} ~~throwaway~~ advertising the ~~ese~~ workshops. My ~~publisicicity~~ agent here is Bonnie Weiss who, has much experience in this field.

Californian science
STRETCH BREAKS
MOVEMENT BREAKS
BREATH BREAKS

any way how

I look forward to hearing from you.

None of the above projects have been put on file

has been