

Subject:

Re: The Coyaba Chronicles

Date:

Thu, 28 Oct 1999 09:00:07 -0400

From:

peter abrahams <coyaba@cwjamaica.com>

To:

Frank Pike <frank.pike@faber.co.uk>

References:

1

Dear Mr. Pike.

Many thanks for your laying out of the the problems and possibilities for the Coyaba Chronicles. Publishing seems indeed to have changed since I began my association with Faber. I would, of course, prefer to have Faber as my publishers of first resort. The next best thing is to have Faber arrange whatever the new process is to be. So the question is: Is Faber still my publisher of first choice whatever the detailed arrangements? If the answer is yes then I will leave everything in your hands to proceed as you think best. I would like, for instance, to have the basic contract to be with Faber, with Faber dealing with Ian Randle, David Philip and anybody else. This is part sentiment and old habit and part unwillingness to get involved in the business side of publishing. My mind is already into some new writing projects and I do not want the distraction of dealing with the business side. If this is what is implicit in your latest communication then I am happy to leave things in your hands. Please let me know if we are in agreement on this point.

Dear Mr Abrahams,

I'm sorry not to have replied before now to your message of the 26th. Before giving you a categorical answer I wanted to double-check with colleagues (including one whose acquaintance with your work pre-dates mine). It is one which I give with decidedly mixed feelings, since it obliges me to acknowledge explicitly to myself what I already implicitly knew - that Fabers and publishing generally have changed to a point where many 'obvious Faber books' can no longer be characterised as such, whatever their merits. While up to now I've been trying to 'keep the door open', I'm now persuaded that I'm deluding myself that there is a realistic chance of Fabers publishing The Coyaba Chronicles. This not to say there is no readership here for the book, but that we would not adequately serve it.

In the absence (so far) of a formal response from South Africa, my very strong advice would be to give Ian Randle control of UK rights. Even if he failed to find a British publisher he would be able to arrange distribution here far earlier than might otherwise be the case. This opinion is partly based on seeing what happened to a really excellent biography of a leading ANC/CP figure published in South Africa with great success by David Philip. The author (based in the US) insisted on retaining UK rights personally but has to the best of my knowledge failed to find a publisher here.

I am happy to carry on as intermediary, but on further reflection I feel frankly (and this is something I have discussed with disinterested parties outside Fabers) that Ian Randle is better equipped than I am to negotiate with David Philip or other publishers in South Africa or the States, and his position will get stronger as production proceeds and he is able to offer detailed costings. We have now sub-contracted administration of our contracts to an outside firm, but I can still get sound advice on contractual matters if needed.

Please don't hesitate to raise any further queries you may have.

With best wishes,

Frank Pike

28 October 1999



Peter Abrahams Esq
Coyaba
PO Box 20
Red Hills
St Andrew
Jamaica W.I.

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Walter Donohue
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Joanna Mackle
Jon Riley
Peter Simpson*

*Registered office as above
Registered in England
number 944703*

Dear Mr Abrahams,

Thank you once again for your patience. The main reason I have kept you waiting (as I have hinted) is that *The Coyaba Chronicles* presented me with a publishing dilemma which got if anything more acute the better I understood the book's merits.

That understanding owes much to others I have consulted. It was immediately obvious (again as I think I hinted) that a very important segment of the potential audience for the book was outside the UK – specifically Jamaica and South Africa for a start. Your account of Jamaican domestic politics over the last three decades or so has an impressive personal authority simply on first reading: I have discovered since, that for a Jamaican reader it also has an urgency that is to a degree at odds with the timetables of current metropolitan publishing. I now appreciate better your own sense of urgency – Jamaican readers need this book as soon as possible! This not to say there are not readers in the UK, South Africa and elsewhere who won't value the book simply on its merits: the sheer quality of the writing and the element of personal testimony which gives it its authority.

Among those I consulted is Ian Randle, whose name and reputation I assume you are familiar with, and he is enthusiastic about your book, which he sees as important and timely. He feels strongly that production should begin as soon as reasonably possible. Rather than delay further, I should like to propose that he originates the book, with the arrangement of editions or sale of copies in other territories to follow, rather than attempt to 'edit' it to make it equally attractive to its various readerships. Bridget Impey of David Philip is interested but has still to make a commitment, and I'm reasonably confident it should be possible to find someone in the States to take it (you may have your own ideas). As I think I mentioned, our schedules are nowadays run in such a way that I think it highly unlikely we

could get it out in less than eighteen months from now. I have grudgingly to admit that it may be in the book's best interests to find another UK publisher who can move more quickly. The door is not yet shut, however – though it could be.

The foregoing will no doubt come as a surprise and to a degree I'm surprised (and not a little sad) to find myself suggesting it. However it is the result of much anxious thought and discussion, drawing on the advice of well-disposed and well-informed publishing colleagues who hold you and your work in admiration and respect. Do please give it sympathetic consideration. If you agree I will immediately put you in touch with Ian Randle.

With all good wishes,



Frank Pike

UWI LIBRARIES

14 September 1999



Peter Abrahams Esq
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PO Box 20
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W.I.

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Peter Simpson*

*Registered office as above
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number 944703*

Dear Mr Abrahams,

Electronic problems prevent me e-mailing you, so I hope this letter doesn't take too long to reach you. I thought I should let you know I shall be out of the office until the first week of October. Since I was last in touch I have continued to take 'soundings' and can fully appreciate your sense of urgency and will do all I can to reconcile this with the demands of 'scheduling'. I hope the imminence of the Frankfurt Book Fair will help in this regard.

With best wishes,

Yours sincerely,

Frank Pike

March 15, 1999

Coyaba
P.O. Box 20
Red Hills
St. Andrew.
Jamaica.

Ms. Amabel Gee
Head of Rights
Faber & Faber Ltd
3 Queen Square
London WC1N 3AU

MINE BOY

Dear Miss Gee,

Thank you for your note of March 1 and the copies of the proposed Option Agreement with Herbert Martin. I have examined it very carefully and I have decided not to sign it.

These people want too much for too little.

In any event I am not prepared to sign away all the subsidiary rights listed in the document - film, television, radio, videocassettes etc; including any possible new means of presentation and production now not known. And once the number of required performances are carried out, the Play (the proposed musical adaptation of my book) and the Work (**Mine Boy**) shall be deemed merged forever and in perpetuity and all grand performing rights (that is, dramatic rights) may be dealt with throughout the world solely by the Purchaser or his assigns. This is unacceptable. I am prepared to lease the rights to the making of a musical based on my novel **Mine Boy**, with reasonable sharing of ancillary proceeds. I am not selling or transferring those rights to anyone in perpetuity; and I am not agreeing to any merging of primary and subsidiary rights to undermine my copyright control.

The gap between what they want and what I am prepared concede seems to me far too wide to be bridged by further negotiation.

Yours sincerely

Peter Abrahams

March 29, 1999

E-mail: *coyaba@cwjamaica.com*

*Coyaba
P.O.Box 20
Red Hills
St. Andrew*

Mr. Frank Pike,
Faber & Faber Ltd
3 Queen Square
London WC1N 3AU
England

Dear Mr. Pike,

I am in the middle of a book, *The Coyaba Chronicles: Reflections on the black experience in the 20th century*.

I hope to have it done toward the end of this years.

My questions are: 1) Can we communicate by e-mail?

If yes, what is your e-mail address.

2) Can I let you have the text of my manuscript by floppy disk when it is ready?

It would be easy, convenient and economical.

If you prefer to have the usual printed ms I will do it that way.

As you can see I am having fun with the new technology - though it has its problems.

Best regards

Peter Abrahams

26 March 1999

Peter Abrahams
Coyaba
PO Box 20
Red Hills
St. Andrew
Jamaica



Dear Mr Abrahams

Thank you for your letter of 15 March. I have tried to reach you by phone but without success.

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I understand your concerns and we are prepared to cancel the negotiations if that is your wish. However, I just wanted to clarify a few issues first.

If we cannot agree to these terms, Herbert Martin will use another story to fit Ellington's music, which would seem a shame as I think the association with a Duke Ellington musical would be beneficial to your book.

Apparently the terms proposed are standard for the author of a work on which a musical is based because of the large investment which has to go into producing a stage musical. It is a similar outlay to a feature film.

You are concerned about the merger of rights. I wanted to clarify that the merger and Herbert Martin's control of the rights would be only in respect of the newly created musical stage production. Herbert Martin would have no control over any rights in the novel itself and you would still be free to sell film, tv or stage dramatizations of the book in a non-musical capacity. You would receive a share of any income from sales of rights in the stage production.

It would be useful to discuss the matter further with you over the telephone. I will try and call you again or, if you were able to give me a quick call (0171 465 7531), I could then telephone you straight back so that Faber picks up the phone bill. The time difference obviously makes matters more complicated. I will only be in the office for two days next week - Tuesday 6th and Wednesday 7th April because of Easter and a book fair. Herbert Martin has an absolute deadline of 15 April 1999 so I am afraid we do need to make a final decision fairly quickly.

I very much look forward to hearing from you.

With my best wishes

Yours

Amabel Gee



Coyaba_Letters1.lnk

Subject: RE: Coyaba Chronicles

Date: Tue, 24 Aug 1999 10:12:17 +0100

From: Frank Pike <frank.pike@faber.co.uk>

To: "coyaba@cwjamaica.com" <coyaba@cwjamaica.com>

Dear Mr Abrahams,

I did indeed receive your disk on the 16th, and my pc maintains I e-mailed you the same day. The fact you seem not to have got that message may have something to do with our recent system up-grade, so I'd be grateful if you'd confirm if you get this message!

I have made two copies of your text, which I hope will help reduce the time you have to wait for a considered response, but I fear it will be longer than you'd like.

With all good wishes

Frank Pike

> -----Original Message-----

> From: coyaba@cwjamaica.com [SMTP:coyaba@cwjamaica.com]

> Sent: 24 August 1999 00:25

> To: frank.pike@faber.co.uk

> Subject: Coyaba Chronicles

>

> Dear Mr. Pike

>

> Have you received the disc?

>

>

Peter Abrahams

Subject: Coyaba Chronicles

Date: Wed, 1 Sep 1999 11:12:42 +0100

From: Frank Pike <frank.pike@faber.co.uk>

To: 'Peter Abrahams' <coyaba@cwjamaica.com>

Dear Mr Abrahams,

I don't have anything in particular to report, but I wanted to say that to me not the least of the attractions of the personal tone of your text is its evocation of the social ambiance of the fifties and its reminder of Peter du Sautoy, my first boss and the main reason why we are having this correspondence. Those were the days when you decided to publish a book and then worked out how to sell it; now it's virtually the other way round! So now I have to persuade others to read your book and am not doing too badly so far - but it is time-consuming. Now I've read it myself I share your impatience - though that counts for less than we'd like.

With all good wishes,

Frank Pike

Subject:

Re: The Coyaba Chronicles

Date:

Thu, 28 Oct 1999 09:00:07 -0400

From:

peter abrahams <coyaba@cwjamaica.com>

To:

Frank Pike <frank.pike@faber.co.uk>

References:

1

Dear Mr. Pike.

Many thanks for your laying out of the the problems and possibilities for the

Coyaba Chronicles. Publishing seems indeed to have changed since I began my association with Faber. I would, of course, prefer to have Faber as my publishers of first resort. The next best thing is to have Faber arrange whatever the new process is to be. So the question is: Is Faber still my publisher of first choice whatever the detailed arrangements? If the answer is

yes then I will leave everything in your hands to proceed as you think best.

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not want the distraction of dealing with the business side. If this is what is

implicit in your latest communication then I am happy to leave things in your

hands. Please let me know if we are in agreement on this point.

Subject:

RE: Coyaba Chronicles

Date:

Tue, 12 Oct 1999 11:10:16 +0100

From:

Frank Pike <frank.pike@faber.co.uk>

To:

"coyaba@cwjamaica.com" <coyaba@cwjamaica.com>

Dear Mr Abrahams,

The Frankfurt Book Fair starts tomorrow and, although I won't be there myself, discussions will be taking place there during the week which should allow progress to be made. As a very significant proportion of the readership for the Chronicles is outside the UK (Jamaica and South Africa being the most obvious examples) it's desirable to talk to the people on the ground.

I'll be in touch as soon as I have news; thank you for your continued patience.

With all good wishes,

Frank Pike

> -----Original Message-----

> From: coyaba@cwjamaica.com [SMTP:coyaba@cwjamaica.com]

> Sent: 17 September 1999 21:49

> To: Frank Pike

> Subject: Re: Coyaba Chronicles

>

> Dear Mr. Pike

>

> Today I stumbled on your message of August 16 telling me you had received

> the

Subject:

The Coyaba Chronicles

Date:

Thu, 28 Oct 1999 10:50:04 +0100

From:

Frank Pike <frank.pike@faber.co.uk>

To:

'Peter Abrahams' <coyaba@cwjamaica.com>

Dear Mr Abrahams,

Thank you once again for your patience. The main reason I have kept you waiting (as I have hinted) is that The Coyaba Chronicles presented me with a publishing dilemma which got if anything more acute the better I understood the book's merits.

That understanding owes much to others I have consulted. It was immediately obvious (again as I think I hinted) that a very important segment of the potential audience for the book was outside the UK - specifically Jamaica and South Africa for a start. Your account of Jamaican domestic politics over the last three decades or so has an impressive personal authority simply on first reading: I have discovered since, that for a Jamaican reader it also has an urgency that is to a degree at odds with the timetables of current metropolitan publishing. I now appreciate better your own sense of urgency - Jamaican readers need this book as soon as possible! This not to say there are not readers in the UK, South Africa and elsewhere who won't value the book simply on its merits: the sheer quality of the writing and the element of personal testimony which gives to it its authority.

Among those I consulted is Ian Randle, whose name and reputation I assume you are familiar with, and he is enthusiastic about your book, which he sees as important and timely. He feels strongly that production should begin as soon as reasonably possible. Rather than delay further, I should like to propose that he originates the book, with the arrangement of

editions or sale of copies in other territories to follow, rather than attempt to 'edit' it to make it equally attractive to its various readerships. Bridget Impey of David Philip is interested but has still to make a commitment, and I'm reasonably confident it should be possible to find someone in the States to take it (you may have your own ideas). As I think I mentioned, our schedules are nowadays run in such a way that I think it highly unlikely we could get it out in less than eighteen months from now. I have grudgingly to admit that it may be in the book's best interests to find another UK publisher who can move more quickly. The door is not yet shut, however - though it could be.

The foregoing will no doubt come as a surprise and to a degree I'm surprised (and not a little sad) to find myself suggesting it. However it is the result of much anxious thought and discussion, drawing on the advice of well-disposed and well-informed publishing colleagues who hold you and your work in admiration and respect. Do please give it sympathetic consideration. If you agree I will immediately put you in touch with Ian Randle.

With all good wishes,

Frank Pike

I'm sending a copy of this message by regular mail

Subject: Coyaba Chronicles

Date: Tue, 23 Nov 1999 11:39:27 -0000

From: Frank Pike <frank.pike@faber.co.uk>

To: 'Peter Abrahams' <coyaba@cwjamaica.com>

Dear Mr Abrahams,

Although I haven't heard back from South Africa (where I've just sent a reminder), it seems to me the ball should be set rolling as far as publication in Jamaica is concerned. As Jamaica and South Africa are the most significant markets for your book I think it important that you receive if at all possible a full home royalty on sales in those territories rather than a share of export 'price received'. I have now had a formal offer from a Jamaican publisher: as you may have guessed, Ian Randle. He is keen to publish next autumn, and is proposing a royalty of 12.5% on a hardback and 10% on a paperback sold in the Jamaica and the Caribbean against an advance of \$US3000, payable one third on signature and the rest on publication. As it stands this offer is for world rights; at least for the moment I would prefer his exclusive contractual territory to cover the Caribbean and the Americas only: I think I should be in a position to offer a South African publisher at least the whole of Africa and possibly other parts of the Commonwealth as exclusive territory.

Ian Randle has sent me a draft contract which I still have to check carefully through. I could send you a copy now but it might be better to wait until I have a document I can recommend you to sign. I'm flattered you should ask me to act for you but a trifle nervous of the responsibility. Fortunately I have good friends in publishing who know your work to whom I can turn for advice now we no longer have in-house contracts department (or a du Sautoy).

Let me know what you feel about the foregoing.

With all good wishes,

Frank Pike

Subject:

Re: Coyaba Chronicles

Date:

Fri, 26 Nov 1999 09:05:34 -0500

From:

peter abrahams <coyaba@cwjamaica.com>

To:

Frank Pike <frank.pike@faber.co.uk>

References:

1

Dear Mr. Pike

Thanks for your latest.

I am not clear on one key point. You are negotiating for publication with others

outside the U.K.

but what about publication within Britain? You will remember I asked on October

28th whether Faber itself will be my publishers of first choice. Your reference

to no in-house contracts is worrying.

Has Faber itself ceased publishing? Or is it that you do not want to published

this particular book? Please clarify this point for me as soon as possible.

Best regards

Peter Abrahams

Frank Pike wrote:

> Dear Mr Abrahams,

>

> Although I haven't heard back from South Africa (where I've

May 20, 1998

Ms. Amabel Gee
Faber & Faber Ltd
3 Queen Square
London WC1N 3AU

Dear Ms. Gee

I refer to your letter of May 12
re MINE BOY.

Your records will show that when I
left John Farquharson Fabers agreed
to act as my literary agents and we
agreed on the terms. So it is not a
matter of taking over rights.

Please deal with Mr. Handman in this
context.

Your sincerely

Peter Abrahams

12 May 1998



Peter Abrahams
Coyaba
PO Box 20
Red Hills
St Andrew
Jamaica

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Chris McLaren
Joanna Mackle
Jon Riley
Peter Simpson*

Dear Peter,

MINE BOY

We have received an enquiry from Stanley Handman on behalf of Herb Martin, regarding the possibility of acquiring dramatic-musical stage rights in MINE BOY. Faber's original contract with you did not grant us these rights but I understand we took over various rights after you left John Farquharson. Would you be happy for Faber to negotiate the sale of these rights or would you rather I referred Mr. Handman direct to you? I do not yet have many details about their proposal as I wanted first to clarify the rights situation.

I very much look forward to hearing from you.

With best wishes

Amabel Gee
Head of Rights

*Registered office as above
Registered in England
number 944703*

1 March 1999



Mr Abraham
Coyaba
P.O.Box 20
Red Hills
St. Andrew
Jamaica

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Peter Simpson*

*Registered office as above
Registered in England
number 944703*

Dear Mr Abraham

MINE BOY

Further to our correspondence last May, our film/drama agent has now concluded negotiations with Herbert Martin for the stage musical rights in MINE BOY. I enclose four copies of the contract. Could you please sign all four and initial the change in clause 20 as marked. Please return all four copies to me and I will have them countersigned by Herbert Martin. We will then forward you a copy of the fully - executed contract.

With best wishes

Amabel Gee
Head of Rights

29 April 1997



Peter Abrahams
Coyaba
P O Box 20
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Toby Faber
Tom Kelleher
Julian Loose
Joanna Mackle
Peter Simpson*

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number 944703*

Dear Peter Abrahams,

PATH OF THUNDER

I met last week with a South African film director who is extremely keen to option film rights to your novel PATH OF THUNDER. His name is Darrell Roodt and previous credits include CRY FREEDOM. *

He is keen to develop the script himself and has asked if we would consider a token signature advance in respect of a tiered option. This would probably mean something in the region of \$500 for an initial term of one year which could then be stepped towards a standard percentage of any film deal. In the first instance he wants to be able to work on a script to put forward for finance.

Frank Pike tells me that he thinks there has been film interest before now. I just wanted to check with you what your thoughts were on this and whether you would be interested to pursue.

Do let me know if you would like more information on his past credits.

Best wishes,

Margaret Halton
Rights Director

944-2580

"Coyaba"
Red Hills P.O.Box 20
St. Andrew, Jamaica.
May 28, 1997

Ms Margaret Halton
Rights Director
Faber & Faber
3 Queen Square
London WC1N 3AU

Dear Ms Halton

I know something about Darrel Roodt's credits so there is no need to fill me in.

If Fabers think this is a worthwhile project to persue then please do go ahead. I would have thought that Mr. Roodt would be more interested in my novel A NIGHT OF THEIR OWN which is very much more immediately relevant to the goings-on in present-day South Africa and its efforts to come to terms with some of its most deepseated still-to-be-resolved problems. For instance, the difficulties the Truth Commission poses for many people who were part of the former government. THE PATH OF THUNDER is, of course, a simpler and younger book. And from the little I have seen of Mr. Roodt's work I would have thought that A NIGHT OF THEIR OWN would prove a deal more challenging than a simple and rather out-dated inter-racial love story of nearly fifty years ago. In any case , proceed as you think best, always, of course ensuring the integrity of the work, and our best bunsiness interests.

Yours sincerely

Peter Abrahams.

THE UNIVERSITY OF THE WEST INDIES

Mona Campus

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PHONE: 92-71661-9

MONA, KINGSTON 7
JAMAICA



16 FEB 1997

OUR REFERENCE

January 14, 1997

Faber & Faber Ltd.
53 Shore Road
Winchester MA 01890-2821

Dear Sirs,

Re: Permission to Reproduce Material

The University of the West Indies Distance Education Centre is preparing to publish student learning materials for a course titled English for Academic Purposes, to be delivered by distance mode.

The course writer wishes to include the material identified below, for which you hold copyright.

Author: Peter Abrahams

Title: "A Wreath for Udomo", 430 words appearing on pages 304 - 305 (copy attached)

Year of Publication: 1965

This is to request permission to reproduce the material. We plan to produce 200 copies of the manual, at first printing, based on anticipated student enrolment.

Since we are a University Centre, funded by governments of the Caribbean region, and not a private organization, we hope you grant the permission as a courtesy.

Please complete the permissions form below and return to us by fax: (809) 977-3494.

Thank You.

Yours truly,

Joanne Blake

Joanne Blake
Editor

reverted 194

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(Delete as appropriate).

Date 19

Signed19.....

Please e-mail any questions to jblake@uwimona.edu.jm
dtibby@uwimona.edu.jm

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No. All about him, Everywhere. Drumbeats everywhere. Low and insistent, And as he listened, the drumbeats increased in tempo but not in volume. Then he recognised them. Talking drums; and they said:

Udomo traitor Udomo die.

And behind them were others whipping up feeling.

Udomo traitor Udomo die.

He flung the single sheet from his body and sat up.

He swung his feet off the bed and reached for the bedside lamp.

Udomo traitor Udomo die.

A split second before he switched on the light he knew he was not alone. There were two men in the room with him; one at the window, one at the door.

Udomo traitor Udomo die.

He recognised them in the light. These two had guarded his house night after night for months. But now they were not dressed in party colours. They were naked, except for loin-cloths; and their faces and bodies were painted.

Udomo traitor Udomo die.

Udomo fought down a wave of terror. They had long knives in their hands. They watched him with glazed, unrecognising eyes. Nothing hostile about those eyes. Just glazed. Heads cocked, listening to the drums. Breathing attuned to the beat of the drums.

Udomo traitor Udomo die.

The drums were getting at him too. He shut his eyes and fought off their effects. The tempo of the drums increased, kept increasing. The man at the window began to shiver. His feet started a tattoo on the floor. The man at the door shut his eyes as though in a trance, swayed a little where he stood. The drumbeats went through Udomo.

Udomo traitor Udomo die....

Udomo traitor Udomo die Udomo traitor Udomo die.

Udomo's heart beat with the drums. He felt each thud all over his body till he did not know which was heartbeat, which drumbeat.

"Stop this!" he roared; and now there was fear in his voice.

The man at the window widened his circles, began to move about the room. The knife-hand of the man at the door moved quickly. Both men glistened with sweat. A hint of foam showed at the lips of the man at the door.

"I'm Udomo! You know me! I freed you! I freed you! You hear me! Udomo! Your leader!"

But they did not hear, seemed dead to the voice that had stirred them to tears and action in the past. They heard only the drums. And the drums now seemed everywhere: inside the room, under the floor, above the roof, everywhere—inside their hearts. Inside even Udomo's heart.

Udomo die Udomo die Udomo die.

(Peter Abrahams, *A Wreath for Udomo*, 304-305)

31 August 1995



Peter Abrahams
'Coyaba'
Red Hills, P O Box 20
St Andrew
Jamaica
West Indies

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Dennis Crutcher
Patrick Curran
Giles de la Mare
Valerie Eliot
TE Faber
Tom Kelleher
Robert McCrum
Joanna Mackle
Peter Simpson*

*Registered office as above
Registered in England
number 944703*

Dear Peter Abrahams,

A NIGHT OF THEIR OWN

We have received the attached request from Constance E Berkley who would like permission to make three photocopies of the above book for use on her Africana Studies seminar.

As the request comes from the U.S., I was not sure that it came under Faber jurisdiction. You may like to deal with Doctor Berkeley direct on this but I have kept a copy of the request and if you would prefer us to handle it on your behalf do let me know.

With best wishes,

Yours sincerely,

Lucy Vickery
Permissions Controller

Remittance
Advice

Remittance no. **030238**
Date **26-10-94**
Page **1**
Pay method **C**



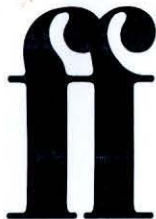
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Burnt Mill, Elizabeth Way
Harlow, Essex CM20 2HX
Telephone 0279 417134*

**Peter Abrahams
Coyaba
Red Hills
P O Box 20 St Andrew
Jamaica **BANK**
W1**

*Head offices
Faber and Faber Limited
3 Queen Square
London WC1N 3AU
Telephone 071 465 0045
Telex 299633, Faber G
Telegrams Fabbaf London WC1
VAT registration no. GB 572 9170 23*

<i>Date</i>	<i>Description</i>	<i>Our reference</i>	<i>Your reference</i>	<i>Amount</i>
31-10-94	ROY STATEMENT FF00004/02	019708		116.00
UWI LIBRARIES				



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VAT registration no. GB 572 9170 23

Royalty/Fee Statement

Royalty No. 019708
VAT Point 31-OCT-94
Royalty Period 01-SEP-94 To 30-SEP-94

Payee

Peter Abrahams
Coyaba
Red Hills
P O Box 20 St Andrew
Jamaica **BANK**
W1

Author
Publisher Peter Abrahams

VAT Reg. No.
Author No. 030238
Payee A/c 030238

Description	Quantity	Price/Value	Rate	Your Share	Total	VAT TAX
FF00004/02 Mine Boy/Heinemann Internation Additional Earnings English Language Rights Royalties from Heinemann 27 home 699 export sales for period end 30.6.94				90.00 %	116.00	X
Balance Due Carried forward to Remittance advice					£ 116.00	

Any correspondence on this statement should be sent to:

Royalty Controller, Faber and Faber Ltd.

VAT shown on this invoice

20 July 1994



Peter Abrahams
"Coyaba"
Red Hills P.O. Box 20
St Andrew
Jamaica
West Indies

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*Matthew Evans
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Dennis Crutcher
Patrick Curran
Giles de la Mare
Valerie Eliot
TE Faber
Tom Kelleher
Robert McCrum
Joanna Mackle
Peter Simpson*

*Registered office as above
Registered in England
number 944703*

Dear Peter Abrahams,

I have shown to my colleague, Giles de la Mare, the letter and form about renewal of US copyright in This Island, Now, sent to you by Curtis Brown, New York. Since 1992, we have stopped renewing US copyright formally in titles where we control the rights since the additional benefits of the new system seem relatively slight in most cases. Even if you don't formally renew, your copyright is now automatically protected for another forty-seven years, and you can formally renew at any time if that seems desirable. This might be the case if there were any sub-leases outstanding, but my understanding of our correspondence of 1984 is that everything had reverted to you from Knopf.

I hope this helpful. If you have any doubts don't hesitate to let me know.

With all good wishes,
yours sincerely,

Frank Pike

16th September 1993

Our Ref: AW/PC



Peter Abrahams
Coyaba
Red Hills P O B 20
St Andrew
Jamaica W I

*Faber and Faber Limited
Distribution & Accounts*

*Burnt Mill, Elizabeth Way,
Harlow, Essex CM20 2HX
Telephone 0279 417134
Facsimile 0279 417366*

*Matthew Evans
Tom Pasteur
John Bodley
Dennis Crutcher
Giles de la Mare
Valerie Eliot
T.E. Faber
Tom Kelleher
Joanna Mackle
Suzanne McDadd
Robert McCrum
Peter Simpson
Patrick Curran
Brigid Macleod*

*Registered Office
3 Queen Square
London WC1N 3AU
Telephone 071 465 0045
Telex 299633, Faber G
Registered in England
number 944703*

Dear Mr Abrahams,

In reply to your letter dated 6/9/93 please accept our apologies for sending your Italian royalties via Curtis Brown. Our records have been amended accordingly. We will include the adjustment from 80% to 90% in your next payment and would also apologise for this error.

We would also confirm that we have checked the 1980 correspondence and have made sure our records are correct in passing on 90% of these rights.

Once again please accept our apologies for any inconvenience you have been caused.

Yours sincerely

Alan Winwright
Royalty Controller

xxxxxxxxxxx
0944-2580

September 6, 1993

Mr. Alan Winwright, Royalty Controller
Faber & faber Distribution & Accounts
Burnt Mill, Elizabeth Way
Harlow, Essex CM20 2HX
England

Dear Mr. Winwright

I have just received from Curtis Brown a cheque for £582.53 accompanied by a Faber royalty statement of proceeds from the Italian publishers Edizioni Lavoro which, according to a Curtis Brown notation, was paid to them in error. This is dated August 27, 1993. This suggests that there is some confusion about the Curtis Brown connection which needs clearing up. Curtis Brown had nothing to do with this particular matter. In July of 1986, long after I had ceased using Curtis Brown-John Farquharson as my literary agents, Mario Bertin of Lavoro wrote me asking for permission to bring out an Italian edition of TELL FREEDOM. I passed his letter on to Miss Judith Fiennes at Faber and she worked out the contract. So why is Curtis Brown now used as a conduit for payment on a deal they had nothing to do with? The details and the copy of the contract should be on file at your London office. So, please, do not channel my royalties through Curtis Brown on an automatic basis. I really want minimal relations with them; and only where essential. Perhaps a little background will be of use to you.

I ceased using John Farquharson in May of 1980 as my literary agents: Farquharson are now Curtis Brown. Mr. Matthew Evans has a copy of that letter, dated May 8, 1980 on his files. That letter also said that from that date Faber would handle all literary business on my behalf. So all contracts entered into after May of 1980 have nothing to do with Curtis Brown. Indeed there are a few contracts which had been handled by Farquharson-Curtis Brown which have since expired and new contracts for the same work had been handled by the Faber office. For instance the German rights in MINE BOY? WILD CONQUEST, THE PATH OF THUNDER? and TELL FREEDOM have all reverted to me and in a contract dated January 29th, 1990, worked out by Faber, the first of these titles will be republished by Alexander Verlag and the others will follow. So Curtis Brown will have no interest in even these early works which they had handled originally. So, please, treat the earnings of each work on its merit and render unto Curtis Brown only that to which they are entitled and to Abrahams-Faber what is their due without Curtis Brown as conduit. May I suggest that whoever handles the details of this matter familiarise themselves with the contract and correspondence files at Faber's London office.

Finally, in the statement of August 27, 1993
I note a deduction of 20% to make a
Mr. Matthew Evans was the
agency fee. The

CURTIS BROWN



JOHN FARQUHARSON

162-168 Regent Street, London W1R 5TB
Telephone: 071-872 0331 Fax: 071-872 0332

ADVICE NOTE

27293

27AUG93

VAT Reg. No. GB 238 6905 33

MR PETER ABRAHAMS
COYABA, RED HILLS P.O.
ST. ANDREWS
JAMAICA, WEST INDIES

This Advice Note should be retained
for VAT and income tax purposes.
It is also our invoice for commission and VAT thereon.

Your VAT No.

CURTIS BROWN

shows below details of the amount due from

FABER & FABER YOUR SHARE ITALIAN TRANSLATION ROYS
"TELL FREEDOM" PAID TO US IN ERROR

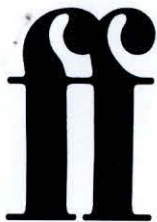
Currency
Exchange rate to £1
Gross earnings
VAT received

Sub-agent's commission
VAT on sub-agent's commission
Foreign Tax
CONTRA

VAT rate

Code 0101

Local Currency	Sterling	Sterling
Deductions	Deductions	
	582.53--	
Our commission VAT on our commission		
Total deductions	582.53--	582.53--
	Net amount due to you	582.53
	Net amount charged to your account with us	



Head Offices
Faber and Faber Ltd.
3 Queen Square
London WC1N 3AU
Telephone 071 465 0045
Facsimile 071 465 0054
VAT registration no. GB 572 9170 23

Royalty/Fee Statement

Payee

PETER ABRAHAMS
C/O CURTIS BROWN GROUP LTD

Royalty No. **876499**
VAT Point **31-JUL-93**
Royalty Period **01-JUN-93 To 30-JUN-93**

Author
Publisher **PETER ABRAHAMS**

VAT Reg. No.
Author No. **030003**
Payee Ac **030003**

Description	Quantity	Price/Value	Rate	Your Share	Total	VAT TAX
FF11777/04 Tell Freedom/Edizioni Lavoro						
Additional Earnings						
Translation Rights		Royalties from Edizioni		80.00 %	582.53	
Lavoro (Italian) for the period ending 31.12.92						
Balance Due Carried forward to Remittance advice					£ 582.53	

Any correspondence on this statement should be sent to:

CURTIS BROWN

162-168 Regent Street, London W1R 5TB Telephone: 071-872 0331

VAT Reg. No: 238 6905 33

Fax: 071-872 0332

REMITTANCE ADVICE

053837
27AUG93

MR PETER ABRAHAMS
COYABA, RED HILLS P.O.,
ST. ANDREWS
JAMAICA, WEST INDIES

WE ENCLOSE

For MR PETER ABRAHAMS

Date	Advice note	Amount	Date	Advice note	Amount
27/08/93	27293	582.53			
Total payable					582.53

2nd August 1993

Our Ref: AW/PC



Mr Peter Abrahams C.D.
Coyaba
P.O. Box 20 Red Hills
St Andrew
Jamaica

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T.E. Faber
Tom Kelleher
Joanna Mackle
Suzanne McDadd
Robert McCrum
Peter Simpson
Patrick Curran
Brigid Macleod*

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3 Queen Square
London WC1N 3AU
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Registered in England
number 944703*

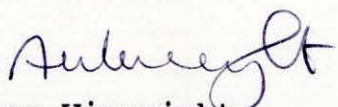
Dear Mr Abrahams,

In reply to your letter dated 19.7.93, I have checked with Curtis Brown regarding details of the payment of £661.42 and discovered that this was no one total payment but several payments.

I have enclosed copies of the statements for these payments and they were included in the payment of £6934.96, which we sent to you in 1992. However, these particular royalties should have been paid via your agent, hence they are trying to claim back their commission. If this does not meet with your approval, please let me know and I will take the matter up with Curtis Brown.

Please accept our apologies for any inconvenience this may be causing you.

Yours sincerely


Alan Winwright
Royalty Controller

Coyaba
P.O.Box 20, Red Hills
St. Andrew

July 15, 1993.

Ms Sandra Sljivic
Permissions Controller
Faber & Faber
London

Dear Ms Sljivic

Thank you for your letter of June 30.

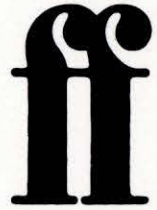
I have no objection to your agreeing to
Rewind Productions adapting This Island Now
for broadcast on BBC Radio 4 provided:

- a) No rights to future film or radio
production elsewhere but particularly
in Africa are compromised;
- b) that ^{the} basic integrity of the text and
spirit of the novel are respected.

Yours sincerely

Peter Abrahams

30 June 1993



Peter Abrahams
"Coyaba"
Red Hills, PO Box 20
St Andrew, Jamaica
West Indies

*Faber and Faber Limited
Publishers*

*3 Queen Square
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Fax 071 465 0034*

*Matthew Evans
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Patrick Curran
Giles de la Mare
Valerie Eliot
TE Faber
Tom Kelleher
Robert McCrum
Susanne McDadd
Joanna Mackle
Brigid Macleod
Tom Pasteur
Peter Simpson*

*Registered office as above
Registered in England
number 944703*

Dear Mr Abrahams

We have received a request from Rewind Productions for permission to abridge This Island Now for dramatisation on BBC Radio 4.

Rewind Productions were established in 1989 and are apparently the largest and most prolific independent supplying the BBC. They have produced various comedy, music and drama programmes including:

Comedy Showcase (8-part series where celebrities read their favourite pieces of humorous prose)

The Billy Bunter Stories (the Goodies reading extracts)

Walking on Sunshine (6-part series on Caribbean music presented by Eddy Grant)

Mission Investigates (award-winning 12-part drama about Ed Mission, the world's worst private detective)

And they would like to adapt This Island Now for broadcast in early 1994. Is this something you would like us to agree to? BBC fees for radio dramatisation are currently at £8.31 per min.

Yours sincerely

Sandra Šljivić
Permissions Controller

May 26, 1992.

A. Winwright
Royalty Controller
Faber & Faber Ltd
Distribution & Accounts
Burnt Mill, Elisabeth Way
Harlow, Essex CM20 2HX

Dear Mr. Winwright,

The attached, which came by registered post, should obviously have been addressed to you, not to me.

Will you please take it from here.

Yours sincerely

Peter Abrahams

January 28, 1992

Ms Sandra Sljivic
Permissions Controller
Faber & Faber Ltd
3 Queen Square
London WC1 3AU
England

Dear Ms Sljivic

Thank you for your letter of January 9 which was along time in reaching here.

My posititon on South Africa remains basically the same as it has always been, even before the worldwide imposition of sanctions; which is ~~that~~ I do not wish any of my work to be reprinted in South Africa until Apartheid has been abolished in all its manifestattions.

This, clearly, has not yet happened despite the gradual lifting of sanctions.

Yours sincerely

Peter Abrahams

9 January 1992



Peter Abrahams
"Coyaba"
Red Hills, PO Box 20
St Andrew
Jamaica
West Indies

*Faber and Faber Limited
Publishers*

*3 Queen Square,
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Fabbaf London WC1
Fax 071 465 0034*

*Matthew Evans
John Bodley
Dennis Crutcher
Patrick Curran
Giles de la Mare
Valerie Eliot
T E Faber
Robert McCrum
Joanna Mackle
Brigid Macleod
Tom Pasteur
Peter Simpson*

*Registered office as above
Registered in England
number 944703*

Dear Mr Abrahams

It is now some time since Joy Hill left Faber and Faber and the stream of requests to reproduce copyright material is endless!

I did notice recently among notes that Mavis Pindard, Joy's predecessor, had left, reference to your wish that your work should not be reprinted in full or in extract form in South Africa while sanctions are in operation.

In view of the gradual lifting of sanctions at the present time I would be most grateful if you could clarify what position you wish us to take now with regard to requests to quote from your works. I have a particular request in mind. A post-graduate student at the University of Durban-Westville is compiling an anthology of extracts from South African autobiographical writings and wishes to include an extract from TELL FREEDOM.

I enclose a copy of the letter and will be happy to follow your guidance on this matter.

Yours sincerely

Sandra Šljivić
Permissions Controller

Permissions (see p 2)

Department of English
University of Durban-Westville
Private Bag X 54001
Durban 4000
South Africa
19 November 1991

The Chairperson
The Editorial Board
Faber and Faber
3 Queen Square
London WC1N 3AU

Dear Madam/ Sir,

I am at present engaged in research for my doctoral dissertation into South African autobiographical writing published in the last four decades. In addition to this, I am in the process of compiling an anthology of extracts from such autobiographical texts for publication purposes. It seems to me that such writing has particular significance at present; over the last forty years it has acquired a centrality which currently makes it even more important -- I believe -- than fiction. I am interested in the complexity of political, cultural and discursive practices which have given the South African autobiography this rather unusual status. But I am keen, too, to encourage this popularity, for it seems to me that there is much to be learned from the life experiences of a diversity of South Africans. At this crucial historical moment of negotiation and reconstruction, the autobiography -- with its insights into personal truths -- can be a facilitator. Furthermore, it is unique as a genre which does much to empower those whose voices and identities were denied by apartheid.

South African autobiographical writing spans a great variety of textual approaches and appeals to a wide readership, from the finely-wrought intellectually sophisticated text to the text which is aimed at those acquiring literacy skills; from the deeply serious to the humorous; involving children, women and men from all classes and races. I believe that an anthology of representing the range of South African autobiographical writing would be of interest to a popular readership (in and out of South Africa) as well and that it would also be useful as a teaching text. Moreover, I feel sure that an anthology of passages from a range of autobiographical texts would provide a stimulus to readers to explore many of the original texts, texts which might hitherto have been unknown to them.

I plan to arrange extracts in chronological order (viz., in terms of the period under discussion in the passage). I am drawing up a preliminary list of texts for inclusion. The list is still rather tentative; it is probably over long at present. However, in order

to finalise a selection of texts for inclusion, I need the permission of copyright holders. I thus ask your permission, as copyright holders, to use (if circumstances permit) in this anthology extracts from the following autobiographical texts published by yourselves:

- G.G. Millin: The Night is Long;
- P. Abrahams: Tell Freedom; -
- B. Breytenbach: A Season in Paradise;
- B. Breytenbach: The True Confessions of an Albino Terrorist.

By the way, could you be so kind as to let me know of any others by South Africans which you may have published? I would be most happy to discuss this further if you have any queries.

Yours faithfully


Judith E. Coullie (Ms)

9th January 1992

Ref: AW/EH



Peter Abrahams
Coyaba
P O Box 20 Red Hills
St Andrew
Jamaica

*Faber and Faber Limited
Distribution & Accounts*

*Burnt Mill, Elizabeth Way,
Harlow, Essex CM20 2HX
Telephone 0279 417134*

Dear Mr Abrahams,

In reply to your letter dated 4.12.91 and your FAX 11.12.91, please find enclosed your royalty statements. The amount of £6934.96 has been sent direct to your bank National Commercial Bank Ltd, A/C 306000152.

*Matthew Evans
Tom Pasteur
John Bodley
Dennis Crutcher
Giles de la Mare
T. E. Faber
Joanna Mackle
Robert McCrum
Peter Simpson
Patrick Curran
Brigid Macleod*

I trust that this is now in order.

Yours sincerely

A. Winwright
Royalty Controller

*Registered Office
3 Queen Square
London WC1N 3AU
Telephone 071 465 0045
Telex 299 633, Faber G
Registered in England
number 944703*

7800.50

PETER & DAPHNE ABRAHAMS
COYABA
P. O. BOX 20, RED HILLS
ST. ANDREW, JAMAICA
TEL. 0944-2580

November 28, 1991

Ms Ros Edwards, Head of Rights
Faber & Faber Ltd
3 Queen Square
London WC1N AU3
England

Dear Ms Edwards

Re: The View From Coyaba

Thank you for your letter of November 8 which reached me only yesterday.

I am not at all familiar with the financial details of contract making in the books-into-films business so I shall need a great deal of advice and guidance from Faber.

For instance are the OPTION, SET-UP BONUS, PURCHASE PRICE and CREDIT proposals as set out in your letter the standard ones for such arrangements?

I am not excited about tying up any piece of work of mine for twelve months for the amount mentioned. And I am curious about OPTION fees and SET-UP BONUS being treated as literary advances deductible from future earnings. Is this how it really goes?

And is the PURCHASE PRICE with its miniscule 2½% royalty standard for this sort of deal?

I am interested in answers to the above in order to comment intelligently and give you a reaction one way or the other.

But perhaps most important of all is the integrity of my book in translation into film. I would need firm assurances about this. And would be helpful to know who Bill Wallace is and who the proposed screenwriter is and what he/or they have done as some sort of measure of what to look forward to.

I have seen some excellent films made from books; I have also seen some appalling ones, hence my concern to be as clear as possible from the outset.

Yours sincerely

Peter Abrahams

8 November 1991



Peter Abrahams
"Coyoba"
Red Hills P O Box 20
St Andrew
JAMAICA
West Indies

*Faber and Faber Limited
Publishers*

*3 Queen Square,
London WC1N 3AU
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Fabbaf London WC1
Fax 071 465 0034*

*Matthew Evans
John Bodley
Dennis Crutcher
Patrick Curran
Giles de la Mare
Valerie Eliot
T E Faber
Robert McCrum
Joanna Mackle
Brigid Macleod
Tom Pasteur
Peter Simpson*

*Registered office as above
Registered in England
number 944703*

Dear Peter Abrahams

Re: THE VIEW FROM COYOBA

I have received an offer for television and film rights in your book, as follows:

- 1 **OPTION:** \$750 for an initial option period of 12 months, commencing upon execution of a more formal agreement; extendable for an additional consecutive 12 months by the payment of an additional \$750 prior to the expiration of the initial option period.
- 2 **SET-UP BONUS:** Upon the book being placed into development or production with a major or mini-major studio, as those terms are customarily understood in the entertainment industry, Mr Abrahams would receive a set-up bonus of \$5,000; and, should the book be placed into development at a non-major or mini-major studio, a set-up bonus of \$2,500.
- 3 **PURCHASE PRICE:** Should a motion picture or television production based upon the book be produced, then, by not later than the commencement of principal photography of such production, Mr Abrahams would receive \$50,000 and 2-1/2% of 100% of the Picture's net profits if the production is a feature motion picture; or \$25,000 and 2-1/2% of 100% of the Picture's net profits if the production is a television/cable production; in either event, less monies previously paid.
- 4 **CREDIT:** Mr Abrahams would receive a single card main title credit, the same size as the credit received by the screenwriter, and all paid advertisements received by the screenwriter.
- 5 **MISCELLANEOUS:** As is customary, sequels and remakes would be at 50/33-1/3, and television royalties to be negotiated in good faith. All other matters subject to good faith negotiation.

I would be most grateful if you could let me have your comments as soon as possible. The offer is being made by Basil Wallace via the Gersh Agency in Beverly Hills, California.

Yours sincerely

PP- Celly

Ros Edwards
Head of Rights

UWI LIBRARIES

Remittance
Advice

Remittance no.

Date

Page

Pay method

030238

31-10-91

1

B



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Telephone 0279 417134*

PETER ABRAHAMS

COYABA

RED HILLS

P O BOX 20 ST ANDREW

JAMAICA

W1

Head offices

Faber and Faber Ltd.

Faber Music Ltd.

3 Queen Square

London WC1N 3AU

Telephone 071 465 0045

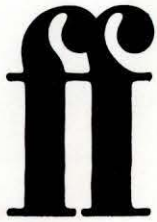
Telex 299633, Faber G

Telegrams Fabbaf London WC1

<i>Date</i>	<i>Description</i>	<i>Our reference</i>	<i>Your reference</i>	<i>Amount</i>
30-09-91	ROY STATEMENT FF11777/12	672655		409.21

Remittance total

409.21



Head offices
Faber and Faber Ltd.
Faber Music Ltd.
3 Queen Square
London WC1N 3AU
Telephone 071 465 0045
Telex 299633, Faber G
Facsimile 071 465 0034

Royalty Statement

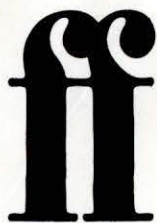
Royalty No. 672655
VAT Point 30.11.91
Royalty Period 01.10.91 to 31.10.91

Payee Peter Abrahams
Coyaba
Red Hills
P O Box 20 St Andrews
Jamaica

Author Peter Abrahams
Publisher
VAT Reg. No.
Author No. 030003
Payee Alc 030238

Description	Quantity	Price/Value	Rate		VAT TAX
FF11777/12 TELL FREEDOM/MUNDO NEGRO					
Additional Earnings					
Translation Rights		Advance on Signature from			
Mundo Negro (Spain)					409.21

Balance due carried forward to remittance advice					409.21



Head offices
Faber and Faber Ltd.
Faber Music Ltd.
3 Queen Square
London WC1N 3AU
Telephone 071 465 0045
Telex 299633, Faber G
Facsimile 071 465 0034

Royalty Statement

Royalty No. 647786
VAT Point 30-OCT-91
Royalty Period 01-SEP-91 TO 30-SEP-91

Payee

PETER ABRAHAMS
COYABA
RED HILLS
P O BOX 20 ST ANDREW
JAMAICA
W1

Author
Publisher PETER ABRAHAMS

VAT Reg. No.
Author No. 030003
Payee Alc 030238

Description	Quantity	Price/Value	Rate	YOUR SHARE	TOTAL	VAT TAX
FF00004/02 MINE BOY/HEINEMANN INTERNATION ADDITIONAL EARNINGS ENGLISH LANGUAGE RIGHTS ROYALTIES FROM HEINEMANN 42 HOME 2173 EXPORT SALES FOR PERIOD 30.6.91				50.00 %	175.06	X
BALANCE DUE CARRIED FORWARD TO REMITTANCE ADVICE					£ 175.06 =====	

Any correspondence on this statement to be sent to:

Remittance
Advice

Remittance no. 030238
Date 30-09-91
Page 1
Pay method B



Faber and Faber Limited

*Distribution & Accounts
Burnt Mill, Elizabeth Way,
Harlow, Essex CM20 2HX
Telephone 0279 417134*

PETER ABRAHAMS
COYABA
RED HILLS
P O BOX 20 ST ANDREW
JAMAICA
W1

*Head offices
Faber and Faber Ltd.
Faber Music Ltd.
3 Queen Square
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Date	Description	Our reference	Your reference	Amount
31-03-92	ROY STATEMENT FF00004/02	647786		175.06

Remittance total

175.06

17 September 1991



Peter Abrahams
Coyaba
PO Box 20, Red Hills
St Andrew
Jamaica

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John Bodley
Dennis Crutcher
Patrick Curran
Giles de la Mare
Valerie Eliot
TE Faber
Robert McCrum
Joanna Mackle
Brigid Macleod
Tom Pasteur
Peter Simpson*

*Registered office as above
Registered in England
number 944703*

Dear Peter Abrahams

Thank you very much for your letter of 19 August about the Herbert Martin business.

I don't give up easily and I thought it was worthwhile trying even though the whole thing looked fraught with problems.

Please don't apologise. It was a pleasure to deal on your behalf and I just hoped that we might pull something out of the hat but I'm afraid this time it was "no". Thank you all the same for all your help and advice which I was very grateful to have.

Just to add that I shall be leaving Fabers at the end of the month having resigned but I have asked my Assistant, Sandra Šljivić, to make a mental note about this. In future Giles de la Mare will be the overall Director responsible for the Permissions Department and if you have any problems you should write to him.

It has been a pleasure dealing with you and may I send you all my good wishes.

Yours sincerely

pp

Joy Hill
Permissions Manager

August 19, 1991

Miss Joy Hill
Permissions Manager
Faber & Faber Ltd
3 Queen Square
London WC1N 3AU

Dear Miss Hill,

I am sorry the Herbert Martin business turned out to be such a waste of time all round.

When I read his letter I assumed you would forget about it - which is what I did. If you feel you must write him tell him we are not interested .

I am sorry you had to spend so much time on this matter. To avoid this in future please assume that I will go along with any straight business decision you make on my behalf. Very occasionally something special comes along where I would agree^{to}/concessional permission. This is certainly not one such.

Yours sincerely

Peter Abrahams.

May 30, 1991



Mr Peter Abrahams
Coyaba
PO Box 20, Red Hills
St. Andrew
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Brigid Macleod
Tom Pasteur
Peter Simpson*

Dear Mr Abrahams

TELL FREEDOM

I understand from Megan Larkin, who is at present on holiday, that you requested a copy of the contract for the Spanish language edition of the above. Please find enclosed a copy of the fully executed contract with Mundo Negro-Misioneros Combonianos.

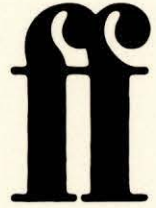
With best wishes

Yours sincerely

Christine Jotischky
Contracts Co-ordinator

*Registered office as above
Registered in England
number 944703*

22 March 1991



Peter Abrahams
Coyaba
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Peter Simpson*

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Dear Mr Abrahams

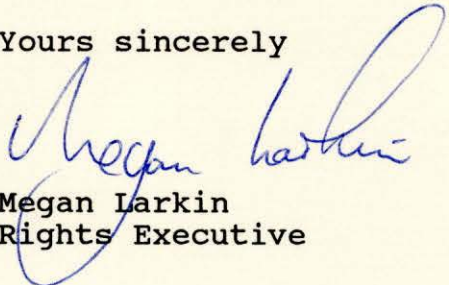
Re: TELL FREEDOM

I am delighted to inform you that we have sold Spanish language rights in your book to MUNDO NEGRO-MISIONEROS COMBONIANOS, Madrid. They will pay an advance of US\$ 1,000 against royalties of 8% to 2,000 copies sold and 9% thereafter. This deal was negotiated through our exclusive agents in Spain who will take 10% commission before passing the monies on to Faber, to be split according to the terms of your contract with Faber.

I am enclosing a copy of the contract with MUNDO NEGRO for your files. We will pass on your complimentary copies of this Spanish edition as soon as we receive them.

With best regards

Yours sincerely


Megan Larkin
Rights Executive

March 14, 1990

Mr. Matthew Evans
Faber & Faber Ltd
3 Queen Square
London W.C.1N 8AU
England

Dear Mr. Evans

Sorry to bother you but I do not know how else to get this matter moving.

Last November an American producer of plays with whom I had dealt some thirty-odd years ago about the making of a musical based on MINE BOY and which Duke Ellington wrote some 20-25 songs, telephoned me. A summary of that telephone call is in a letter I wrote Frank Pike on December 4, 1990, after Mr. Martin (the producer) had phoned again to say he had written but received no response from Frank Pike.

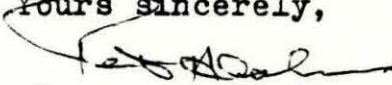
On December 21st Ros Edwards, Head of Rights sent me a note to say she would be writing Mr. Martin. Mr. Martin telephoned me again yesterday to say he had received a similar note from Ros Edwards - and nothing since.

He is understandably frustrated and anxious to get on with the job but is unable to go to likely backers as he has no commitment.

I am sending him a simple note saying "proceed subject to working out contractual details with Faber and Faber, my publishers who are also my agents". This is not as satisfactory as a clearcut agreement.

Could you please 'light a little fire' for me?

Yours sincerely,


Peter Abranams



21 December 1990

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Tom Pasteur
Peter Simpson*

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Registered in England
number 944703*

Peter Abrahams
Cpyaba
PO Box 20
Red Hills
St Andrew
Jamaica

Dear Mr Abrahams

I am writing to acknowledge your letter of 4 December to Mr Frank Pike and to apologise that Mr Martin has not yet heard from Faber with regard to MINE BOY. I am afraid that there was some confusion this end, but that a letter will be airmail expressed to him during the week of 8 January. I will write separately to Mr Martin to reassure him that the matter is in hand.

With best wishes.

Yours sincerely

Ros Edwards
Head of Rights

December 4, 1990

Mr. Frank Pike
Faber & Faber Ltd
3 Queen Square
London WC1N AU3
England

Dear Mr. Pike

About a month ago I received a telephone call from the U.S. from a Mr. Herb Martin, a producer of plays, with whom I had had dealings some thirty-odd years ago by way of Curtis Brown.

They had taken an option to do a musical on MINE BOY with the music composed by Duke Ellington. Ellington wrote some 20-25 songs for the play and I remember approving the draft of their version of the proposed play at the time. We agreed on a reasonable retainer and the sharing of all earnings on a percentage basis and a time-frame within which the play had to be put on; if it was not staged within that time frame the agreement would lapse and all my rights would revert. The producing partnership then consisted of Herb Martin and a man named Manos (whose first name now eludes me). They paid the retainig fee regularly and consistently. At the end of the option period they still had not mobilised the money to stage a Broadway production so the matter lapsed.

When Martin telephoned me a month ago it was to ask for permission to revive the effort. Manos was not to be a part of the production this time; he's the older and now retired; but he joined the ~~xxx~~ telephone conversation to assure me that his rights and interests had been properly transferred to Martin.

I told Martin to write you as Faber now represented my interests. I assumed he would give something of this background history. So I was surprised when he telephoned me this past weekend to say he had had no response from you though he had written within three days of our telephone conversion about a month ago.

I gather they are now in process of raising the money and time is important. They are anxious for a firm arrangement so will you please answer Herb Martin as soon as you can.

I would like to give them another chance to put on the play. I heard some of the Ellington music at that time and I liked it. The play would of course have to be a reasonably true reflection of the story of the novel. His address is;

Herb Martin
1410 York Avenue (Apt 39)
New York, N.Y. 10021

Monday August 6, 1990

Miss Mavis E. Pindard
Permissions Manager
Faber & Faber Ltd.
3 Queen Square
London W.C.1

Dear Miss Pindard

We are into our annual Independence celebrations so things like the postal system tend to come to a halt for the best part of the week; so I hope you will get this before you leave office. I hope, too, that your retirement is what you want and that you will do all the fruitful and interesting things those who are young in heart and mind do when they give up routine chores. In the beautiful expression of our local Rastafarians "may you have peace and love" in your retirement.

Branch did indeed telephone to assure me that he had no claims on UDOMO and that no strings were attached to his request. I told him you were in charge and would decide and I would go along with your decision. So nothing has changed there.

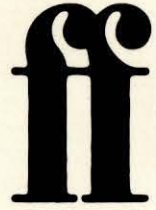
In light of your letter my inclination is to go along with your first option and say no. All things considered I do not think it is worth our while having these rights tied up in any way for even twice the amount offered.

My position on South Africa stands until Apartheid is truly dismantled.

Again best wishes in your retirement.

Yours sincerely

25 July 1990



Mr Peter Abrahams
Coyaba
Red Hills P.O.
ST ANDREW
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Joanna Mackle
Brigid Macleod
Tom Pasteur
Peter Simpson*

*Registered office as above
Registered in England
number 944703*

Dear Peter Abrahams

A WREATH FOR UDOMO: the play by William B Branch

I gather from the recent communication from William Branch that you have heard from him direct about the inclusion of script in his anthology of plays which he is editing for Indiana University Press and I enclose a copy of his letter. There are, it seems to me, two alternatives. The first is to continue to say no since it will be very difficulty to control performing rights from this side of the Atlantic and I can't imagine that you would really want to do this yourself. There is the problem of having these rights tied up especially if we have someone interested in taking out an option on the film and dramatic rights. I have talked to Frank Pike about all of this because I wondered if he remembered anything more about William Branch's work but I am afraid we cannot say with any certainty that it was a first-class dramatisation. Certainly it was obviously not performed professionally for any length of time.

The other course of action is to agree to include the play in this anthology but to suggest that it be on sale for a period of no more than three years. There is, however, the problem of the sum of money involved. It really does disturb me that you are only being offered \$100 and I would like to suggest that we insist on \$200 if the material is to be used in this anthology. May I have your views on this.

I myself am retiring from Fabers in mid-August and I should like to be able to come to a decision on this before passing over the work to my successor. I hope to hear from you soon.

Yours sincerely



Mavis Pindard
Permissions Manager

PS: Do you want us to continue to refuse to have your work reprinted in South Africa until all sanctions are lifted? I just want to be able to instruct Joy Hill who is taking over from me.

23 March 1990



Mr William B Branch
Africana Studies & Research Centre
Cornell University
310 Triphammer Road
Ithaca
New York 14850-2599
USA

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Tom Pasteur
Peter Simpson
Will Sulkin*

*Registered office as above
Registered in England
number 944703*

Dear Professor Branch

ANTHOLOGY OF PLAYS BY BLACK PLAYWRIGHTS - to be published
by Indiana University Press

I enclose a copy of a letter I have just received from
Peter Abrahams following my query about the dramatisation
of the story of "A Wreath for Udomo".

Since it seems there is no contract in existence for your
play, it would seem that we would have to ask you to come
to some entirely new arrangement if we were to allow you
to go ahead with the printing of this material. It
appears that you may have made an arrangement with the
London literary agency, Curtis Brown, way back in 1961,
but there does not seem to be any reference to it in Peter
Abrahams own files.

As you are concerned yourself with theatre and dramatic
literature, I am sure that you will understand Peter
Abrahams' reluctance to tie up the dramatic rights because
there is very considerable interest in all of his novels
today, especially with regard to film and television
adaptation. If your play is published in this anthology,
one would suppose that students and local groups would
want to perform it. This would cause considerable
problems if we were to give rights to a film producer
who would expect to have a warranty that no other dramatic
versions existed. We could not obviously do this if we
agreed to your proposal. And we could not control the
rights on behalf of Peter Abrahams with any surety.

We therefore feel that we must ask you to eliminate this
play from your anthology. I am sorry that I have to
disappoint you but you will know that I have tried on a
number of occasions to warn you of the difficulty.

Yours sincerely

Mavis Pindard
Permissions Manager

cc. Peter Abrahams

COYABA
P. O. BOX 20, RED HILL
ST. ANDREW, JAMAICA
TEL. 0944-2580
March 14, 1990

Miss Mavis E. Pindard
Faber & Faber Ltd.,
3 Queen Street
London WC1 N 3AU

Dear Miss Pindard,

Sorry about taking so long to answer your query concerning William Branch and his play based on A WREATH FOR UDOMO. My best recollection is that the arrangement made with Bill Branch by Curtis Brown, who then acted for me, lapsed a very long time ago as Branch was unable to get his play staged.

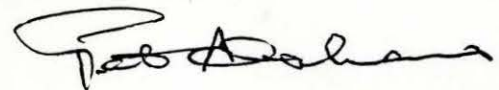
I have been through my contracts file and there is nothing to suggest any renewal (or, indeed, any record) of any agreement or renewal of agreement. So any arrangement you may wish to enter would be something wholly new.

My one point of concern is not to enter into any arrangement which may tie up the dramatic rights in UDOMO so that some African dramatist or film-maker coming up later may find access to the material either impossible or very costly in terms of having to buy out someone else's claim on any aspect of the rights. So, subject to this caveat, please use your own judgement.

Thank you so much for ^{the} Sekoto catalogue which revived old forgotten memories.

Best regards.

Yours sincerely



March 14, 1990

Mr. Robert McCrum
Faber & faber Ltd
3 Queen Square
London W.C.1 N 3AU

Dear Robert McCrum,

The release of Nelson Mandela and the unfolding of events in South Africa suggests that this might be a very good time to re-issue A NIGHT OF THEIR OWN. I hope Fabers agree.

Do you remember our discussing this particular novel back in 1984 when you were here on your brief visit to Jamaica?

Best regards.

Sincerely

Peter Abrahams

March 14, 1990

Miss Mavis E. Pindard
Faber & Faber Ltd.,
3 Queen Street
London WC1 N 3AU

Dear Miss Pindard,

Sorry about taking so long to answer your query concerning William Branch and his play based on A WREATH FOR UDOMO. My best recollection is that the arrangement made with Bill Branch by Curtis Brown, who then acted for me, lapsed a very long time ago as Branch was unable to get his play staged

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Best regards.
Yours sincerely

26 January 1990



Mr Peter Abrahams
'Coyaba'
Red Hills PO
ST ANDREW
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W Indies

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TE Faber
Rosemary Goad
Joanna Mackle
Robert McCrum
Peter Simpson
Will Sulkin*

*Registered office as above
Registered in England
number 944703*

Dear Peter Abrahams

You will remember that I was in correspondence last year with Lesley Spiro at the Johannesburg Art Gallery about the use of the poem "To Grace Adieu" in the catalogue of the exhibition of the work of Gerard Sekoto. I have now received a copy of the catalogue from Johannesburg and this comes to you herewith - you will see that the poem is on Page 14 and this will remind you of some of your early work.

I have one new permission query for you. I understand that way back in 1961 William B Branch, who is now Professor of Theatre, Dramatic Literature and Communications at Cornell University, wrote a play based on A WREATH FOR UDOMO. Professor Branch asks for permission to include his own play in an anthology which he is preparing himself for publication by Indiana University Press in the USA, and says that the permissions budget is small and that he is only able to offer \$200 per play to playwrights. Professor Branch goes on to say that in an agreement with you it was decided that all monetary considerations should be divided equally and he is therefore offering a fee of just \$100 for the inclusion of this piece in this new anthology of plays by black playwrights. We, of course, have no record of the earlier transaction and before agreeing to this, I would like to have your assent.

May I hear from you.

With all good wishes.

Yours sincerely

Maavi E. Rudara



JOHANNESBURG ART GALLERY
P.O. Box 23561 • Joubert Park • 2044

Tel. 725-3180

LS/jw
10/147

25 September 1989

Mr Peter Abrahams
c/o Ms Mavis Pindard
Permissions Manager
Faber and Faber Ltd
3 Queen Square
London
WC1N 3AU England

Dear Mr Abrahams

Thank you very much for allowing me to reproduce your poem entitled To Grace Dieu in the exhibition catalogue for the Gerard Sekoto exhibition to be held at the Johannesburg Art Gallery. I was delighted that you consented because I believe that its inclusion will add an important dimension to my discussion of Grace Dieu. I have enclosed a photocopy of the poem which I located in the Archives of the Church of the Province of Southern Africa, housed at the University of the Witwatersrand.

When the catalogue is published I will send you a complimentary copy.

Best wishes

Yours sincerely

Lesley Spiro

LESLEY SPIRO (Ms)
PROFESSIONAL OFFICER

To Grace Allen

No stately buildings soaring high
 To meet the morning sun.
 No work of architecture fine
 No honour to thee done!

A poor and simple place thou art,
 With one aim in thy mind:
 A seat of learning and of God.
 To me thou wert so kind.

Thou taught me how to watch and pray --
 To do my best in all.
 Thou taught me how to love and toil,
 To give; to work for all.

Once more the sun will shine on thee --
 As it then shone ^{me} ~~out~~ --
 Once more I'll find myself with thee,
 In unison with God.

Peter Abrahams

AB 7501 Df 1

AB 750 | D,

To Mr. W. Scott.
Please—

Dear Bill,
This is all I can do for the dear
old bulletin. We are preparing for
out etc. so I can't do more.

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Press Release

. . special publication . . . special publication . . .

VACLAV HAVEL

or LIVING IN TRUTH

Edited by Jan Vladislav

Publication Date: 18 December 1989

Price: £4.99

Vaclav Havel is Czechoslovakia's leading playwright. For years he has been a victim of state repression.

Now, as the leading spokesman of Civic Forum, he has become the international voice of a country undergoing extraordinary political change. He has been described as 'the uncrowned King of Prague' (*The Times*).

VACLAV HAVEL *or LIVING IN TRUTH* brings together Havel's most important political writings for the first time. It also presents a number of essays by his friends, colleagues and admirers in Europe and the United States.

LIVING IN TRUTH is a witness to Havel's struggle as a writer, and the essential testament to his beliefs.

'This is an indispensable text . . . So long as there are human personae of Vaclav Havel's moral stature and urgent humanity, as long as such men or women can put their message in a bottle and smuggle it out to sea, the thugs and the hucksters, East or West, must live in doubt. This is only a small victory; yet it is also a tremendous one. What it does is to make of tomorrow a safeguard for truth and for remembrance.'

George Steiner *Sunday Times*

12 October 1989



Peter Abrahams
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Joanna Mackle
Robert McCrum
Peter Simpson
Will Sulkin*

*Registered office as above
Registered in England
number 944703*

Dear Peter Abrahams

Re: A WREATH FOR UDOMO

I am pleased to enclose herewith three copies of the Romanian edition of the above, published by Editura Univers, Bucharest.

I hope you will be happy with these copies.

With best regards

M. Larkin

Megan Larkin
Rights Assistant

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*This is what we feel we have to say
— but I think it may not be the last we
shall hear of it!*

Mr. R.

23 March 1990



Mr William B Branch
Africana Studies & Research Centre
Cornell University
310 Triphammer Road
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New York 14850-2599
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Dear Professor Branch

ANTHOLOGY OF PLAYS BY BLACK PLAYWRIGHTS - to be published
by Indiana University Press

I enclose a copy of a letter I have just received from
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to go ahead with the printing of this material. It
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London literary agency, Curtis Brown, way back in 1961,
but there does not seem to be any reference to it in Peter
Abrahams own files.

As you are concerned yourself with theatre and dramatic
literature, I am sure that you will understand Peter
Abrahams' reluctance to tie up the dramatic rights because
there is very considerable interest in all of his novels
today, especially with regard to film and television
adaptation. If your play is published in this anthology,
one would suppose that students and local groups would
want to perform it. This would cause considerable
problems if we were to give rights to a film producer
who would expect to have a warranty that no other dramatic
versions existed. We could not obviously do this if we
agreed to your proposal. And we could not control the
rights on behalf of Peter Abrahams with any surety.

We therefore feel that we must ask you to eliminate this
play from your anthology. I am sorry that I have to
disappoint you but you will know that I have tried on a
number of occasions to warn you of the difficulty.

Yours sincerely

Mauro E. Pindaro

September 14, 1990

Ms. Joy Hill
Permissions Manager
Faber & Faber
3 queen Square
London WC1

Dear Ms Hill,

Thank you for your letter of August 31.

Miss Pindard and I did in fact deal with
the Johannesburg Art Gallery matter.

We agreed that this was an exceptional
case and permission was granted and they
sent me, through Miss Pindard, a very fine
catalogue of the Gerard Sekoto re~~prospect-~~
ive. So the decks are clear on this one.

ive

Yours sincerely

31 August 1990



Mr Peter Abrahams
Coyaba
Red Hills P O
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Brigid Macleod
Tom Pasteur
Peter Simpson

Dear Mr Abrahams

May I introduce myself as the successor to Mavis Pindard who retired as Permissions Manager at Faber and Faber. I enclose a copy of Mavis' letter to you of 17 August 1989 and the letter from Ms Spiro of 16 August 1989. I cannot trace in the files, which I have inherited from Mavis, that you replied and therefore I hope you will forgive me for writing again as I would like to clear the pending file and know whether you did reply or if this letter never reached you, could you give me your thoughts on this. I am sorry to have to trouble you but I am sure you will understand that in a new job I want to clear the decks .

Yours sincerely

Joy Hill
Permissions Manager

Registered office as above
Registered in England
number 944703

17 August 1989

Mr Peter Abrahams
Coyaba
Red Hills P.O.
St. Andrew
JAMAICA
W Indies

Dear Mr Abrahams

I have had some correspondence recently with Miss Lesley Spiro of the Johannesburg Art Gallery because she wishes to use a poem entitled "To Grace Dieu" in a catalogue of an exhibition which they have in preparation. I did warn her that you are not anxious for your work to be reproduced in South Africa today but she is obviously keen that you should be consulted and I enclose a letter which she has faxed to me and which she wants me to send to you.

May I ask you to let me know if you do decide that this is a special case and that the poem may be included. You may, infact, want to send your reply through me in any case.

All good wishes.

Yours sincerely

Mavis E Pindard
Permissions Manager

CITY OF JOHANNESBURG



JOHANNESBURG ART GALLERY

P.O. Box 23561 • Joubert Park • 2044

Tel. 725-3180

FAX (011) 724 0003
South AfricaLS/jw
10/147

16 August 1989

Ms Mavis Pindard
Faber and Faber Ltd
3 Queen Square
London
WC1N 3AU England

Dear Ms Pindard

Thank you for your reply to my faxed letter. As you requested, I have written a letter to Peter Abrahams, care of Faber and Faber (faxed herewith). I would appreciate it if you would forward it to him as soon as possible.

Thank you for your assistance.

Yours sincerely

*Lesley Spiro*LESLEY SPIRO (Ms)
PROFESSIONAL OFFICER



Curtis Brown Ltd. **Ten Astor Place, New York, N.Y. 10003** **(212) 473-5400**

May 22, 1990

Mr. Peter Abrahams
P.O. Box 20
Red Mills
St. Andrews
JAMAICA BWI

Dear Mr. Abrahams:

This is to notify you that copyright in your work entitled

NEW FACES FROM AFRICA

which was published by Holiday in April 1962

must be renewed, if you elect to renew it, not later than

December 31, 1990

For your convenience we are enclosing an application form which contains instructions.

Curtis Brown, Ltd.

INSTRUCTIONS FOR COMPLETING FORM RE

SPACE 1: RENEWAL CLAIM(S)

• **General Instructions:** In order for this application to result in a valid renewal, space 1 must identify one or more of the persons who are entitled to renew the copyright under the statute. Give the full name and address of each claimant, with a statement of the basis of each claim, using the wording given in these instructions.

• Persons Entitled to Renew:

A. The following persons may claim renewal in all types of works except those enumerated in Paragraph B, below:

1. The author, if living. State the claim as: *the author*.
2. The widow, widower, and/or children of the author, if the author is not living. State the claim as: *the widow (widower) of the author*
(Name of author)
and/or *the child (children) of the deceased author*
(Name of author)

3. The author's executor(s), if the author left a will and if there is no surviving widow, widower, or child. State the claim as: *the executor(s) of the author*
(Name of author)

4. The next of kin of the author, if the author left no will and if there is no surviving widow, widower, or child. State the claim as: *the next of kin of the deceased author*
(Name of author) *there being no will.*

B. In the case of the following four types of works, the proprietor (owner of the copyright at the time of renewal registration) may claim renewal:

1. Posthumous work (a work as to which no copyright assignment or other contract for exploitation has occurred during the author's lifetime). State the claim as: *proprietor of copyright in a posthumous work*.
2. Periodical, cyclopedic, or other composite work. State the claim as: *proprietor of copyright in a composite work*.
3. "Work copyrighted by a corporate body otherwise than as assignee or licensee of the individual author." State the claim as: *proprietor of copyright in a work copyrighted by a corporate body otherwise than as assignee or licensee of the individual author*. (This type of claim is considered appropriate in relatively few cases.)
4. Work copyrighted by an employer for whom such work was made in the ordinary course of hire. State the claim as: *proprietor of copyright in a work made for hire*.

SPACE 2: WORK RENEWED

• **General Instructions:** This space is to identify the particular work being renewed. The information given here should agree with that appearing in the certificate of original registration.

• **Title:** Give the full title of the work, together with any subtitles or descriptive wording included with the title in the original registration. In the case of a musical composition, give the specific instrumentation of the work.

• **Renewable Matter:** Copyright in a new version of a previous work (such as an arrangement, translation, dramatization, compilation, or work republished with new matter) covers only the additions, changes, or other new material appearing for the first time in that version. If this work was a new version, state in general the new matter upon which copyright was claimed.

• Contribution to Periodical, Serial, or other Composite Work

Separate renewal registration is possible for a work published as a contribution to a periodical, serial, or other composite work, whether the contribution was copyrighted independently or as part of the larger work in which it appeared. Each contribution published in a separate issue ordinarily requires a separate renewal registration. However, the new law provides an alternative, permitting groups of periodical contributions by the same individual author to be combined under a single renewal application and fee in certain cases.

If this renewal application covers a single contribution, give all of the requested information in space 2. If you are seeking to renew a group of contributions, include a reference such as "See space 5" in space 2 and give the requested information about all of the contributions in space 5.

SPACE 3: AUTHOR(S)

• **General Instructions:** The copyright secured in a new version of a work is independent of any copyright protection in material published earlier. The only "authors" of a new version are those who contributed copyrightable matter to it. Thus, for renewal purposes, the person who wrote the original version on

which the new work is based cannot be regarded as an "author" of the new version, unless that person also contributed to the new matter.

• **Authors of Renewable Matter:** Give the full names of all authors who contributed copyrightable matter to this particular version of the work.

SPACE 4: FACTS OF ORIGINAL REGISTRATION

• **General Instructions:** Each item in space 4 should agree with the information appearing in the original registration for the work. If the work being renewed is a single contribution to a periodical or composite work that was not separately registered, give information about the particular issue in which the contribution appeared. You may leave this space blank if you are completing space 5.

• **Original Registration Number:** Give the full registration number, which is a series of numerical digits, preceded by one or more letters. The registration

number appears in the upper right hand corner of the certificate of registration.

• **Original Copyright Claimant:** Give the name in which ownership of the copyright was claimed in the original registration.

• **Date of Publication or Registration:** Give only one date. If the original registration gave a publication date, it should be transcribed here; otherwise the registration was for an unpublished work, and the date of registration should be given.

SPACE 5: GROUP RENEWALS

• **General Instructions:** A single renewal registration can be made for a group of works if all of the following statutory conditions are met: (1) all of the works were written by the same author, who is named in space 3 and who is or was an individual (not an employer for hire); (2) all of the works were first published as contributions to periodicals (including newspapers) and were copyrighted on their first publication; (3) the renewal claimant or claimants, and the basis of claim or claims, as stated in space 1, is the same for all of the works; (4) the renewal application and fee are "received not more than 28 or less than 27 years after the 31st day of December of the calendar year in which all of the works were first published"; and (5) the renewal application identifies each work separately, including the periodical containing it and the date of first publication.

Time Limits for Group Renewals: To be renewed as a group, all of the contributions must have been first published during the same calendar year. For example, suppose six contributions by the same author were published on April 1, 1960, July 1, 1960, November 1, 1960, February 1, 1961, July 1, 1961, and March 1, 1962. The three 1960 copyrights can be combined and renewed any time during 1988, and the two 1961 copyrights can be renewed as a group during 1989, but the 1962 copyright must be renewed by itself, in 1990.

Identification of Each Work: Give all of the requested information for each contribution. The registration number should be that for the contribution itself if it was separately registered, and the registration number for the periodical issue if it was not.

SPACES 6, 7 AND 8: FEE, MAILING INSTRUCTIONS, AND CERTIFICATION

• **Deposit Account and Mailing Instructions (Space 6):** If you maintain a Deposit Account in the Copyright Office, identify it in space 6. Otherwise, you will need to send the renewal registration fee of \$6 with your form. The space headed "Correspondence" should contain the name and address of the person to be consulted if correspondence about the form becomes necessary.

• **Certification (Space 7):** The renewal application is not acceptable unless it bears the handwritten signature of the renewal claimant or the duly authorized agent of the renewal claimant.

• **Address for Return of Certificate (Space 8):** The address box must be completed legibly, since the certificate will be returned in a window envelope.

REGISTRATION NUMBER

EFFECTIVE DATE OF RENEWAL REGISTRATION

(Month)

(Day)

(Year)

DO NOT WRITE ABOVE THIS LINE. FOR COPYRIGHT OFFICE USE ONLY

1

Renewal
Claimant(s)

RENEWAL CLAIMANT(S), ADDRESS(ES), AND STATEMENT OF CLAIM: (See Instructions)

1

Name

Address

Claiming as

(Use appropriate statement from instructions)

2

Name

Address

Claiming as

(Use appropriate statement from instructions)

3

Name

Address

Claiming as

(Use appropriate statement from instructions)

2

Work
Renewed

TITLE OF WORK IN WHICH RENEWAL IS CLAIMED:

RENEWABLE MATTER:

CONTRIBUTION TO PERIODICAL OR COMPOSITE WORK:

Title of periodical or composite work:

If a periodical or other serial, give: Vol. No. Issue Date

3

Author(s)

AUTHOR(S) OF RENEWABLE MATTER:

4

Facts of
Original
Registration

ORIGINAL REGISTRATION NUMBER:

ORIGINAL COPYRIGHT CLAIMANT:

ORIGINAL DATE OF COPYRIGHT:

• If the original registration for this work was made in published form,
give:

DATE OF PUBLICATION:

(Month)

(Day)

(Year)

OR

• If the original registration for this work was made in unpublished form,
give:

DATE OF REGISTRATION:

(Month)

(Day)

(Year)

	EXAMINED BY:	RENEWAL APPLICATION RECEIVED:	FOR COPYRIGHT OFFICE USE ONLY
	CHECKED BY:		
	CORRESPONDENCE: ☐ Yes	REMITTANCE NUMBER AND DATE:	
DEPOSIT ACCOUNT FUNDS USED: ☐			

DO NOT WRITE ABOVE THIS LINE. FOR COPYRIGHT OFFICE USE ONLY

RENEWAL FOR GROUP OF WORKS BY SAME AUTHOR: To make a single registration for a group of works by the same individual author published as contributions to periodicals (see instructions), give full information about each contribution. If more space is needed, request continuation sheet (Form RE/CON).

5

**Renewal
for Group
of Works**

1	Title of Contribution:	Vol. No. Issue Date
	Title of Periodical:	Registration Number:
	Date of Publication: (Month) (Day) (Year)	
2	Title of Contribution:	Vol. No. Issue Date
	Title of Periodical:	Registration Number:
	Date of Publication: (Month) (Day) (Year)	
3	Title of Contribution:	Vol. No. Issue Date
	Title of Periodical:	Registration Number:
	Date of Publication: (Month) (Day) (Year)	
4	Title of Contribution:	Vol. No. Issue Date
	Title of Periodical:	Registration Number:
	Date of Publication: (Month) (Day) (Year)	
5	Title of Contribution:	Vol. No. Issue Date
	Title of Periodical:	Registration Number:
	Date of Publication: (Month) (Day) (Year)	
6	Title of Contribution:	Vol. No. Issue Date
	Title of Periodical:	Registration Number:
	Date of Publication: (Month) (Day) (Year)	
7	Title of Contribution:	Vol. No. Issue Date
	Title of Periodical:	Registration Number:
	Date of Publication: (Month) (Day) (Year)	

DEPOSIT ACCOUNT: (If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account.)

Name:
Account Number:

CORRESPONDENCE: (Give name and address to which correspondence about this application should be sent.)

Name:
Address: (City) (State) (ZIP)
(Apt.)

6

**Fee and
Correspondence**

CERTIFICATION: I, the undersigned, hereby certify that I am the: (Check one)

☐ renewal claimant

☐ duly authorized agent of:

(Name of renewal claimant)

of the work identified in this application, and that the statements made by me in this application are correct to the best of my knowledge.



Handwritten signature: (X)

Typed or printed name:

Date:

7

**Certification
(Application
must be
signed)**

(Name)
(Number, Street and Apartment Number)
(City) (State) (ZIP code)

**MAIL
CERTIFICATE
TO**

**(Certificate will
be mailed in
window envelope)**

8

**Address for
Return of
Certificate**

Coyaba
Red Hills P.O.Box 20
St. Andrew
Jamaica

August 28, 1989

Miss Mavis E. Pindard
Faber & Faber Ltd.

Dear Miss Pindard

Many thanks for yours of August 17

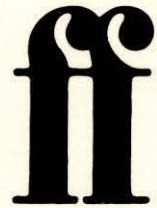
Do let Miss Spiro use the poem (which I do not even remember any more). I do think this is a 'special case'. Please let me see a copy of the poem at your convenience, if that is possible.

I wrote Miss Fiennes way back on March 27th but got no reply. Is she still at Fabers?

Best regards

Yours sincerely

17 August 1989



Mr Peter Abrahams
Coyaba
Red Hills P.O.
St Andrew
JAMAICA
W Indies

*Faber and Faber Limited
Publishers*

*3 Queen Square
London WC1N 3AU
Telephone 01 278 6881
Telex 299633, Faber G
Telegrams
Fabbaf London WC1
Fax 01 278 3817*

*Matthew Evans
John Bodley
Martin Corwell
Dennis Crutcher
Giles de la Mare
TE Faber
Rosemary Goad
Joanna Mackle
Robert McCrum
Peter Simpson
Will Sulkin*

*Registered office as above
Registered in England
number 944703*

Dear Mr Abrahams

I have had some correspondence recently with Miss Lesley Spiro of the Johannesburg Art Gallery because she wishes to use a poem entitled "To Grace Dieu" in a catalogue of an exhibition which they have in preparation. I did warn her that you are not anxious for your work to be reproduced in South Africa today but she is obviously keen that you should be consulted and I enclose a letter which she has faxed to me and which she wants me to send to you.

May I ask you to let me know if you do decide that this is a special case and that the poem may be included. You may, infact, want to send your reply through me in any case.

All good wishes,

Yours sincerely

Mavis E Pindard
Permissions Manager

CITY OF JOHANNESBURG



JOHANNESBURG ART GALLERY

Tel. 725-3180

P.O. Box 23561 • Joubert Park • 2044

LS/jw
10/147

16 August 1989

Mr Peter Abrahams
c/o Faber and Faber Ltd
3 Quercus Square
Loraine Road
Wynberg, Johannesburg

Dear Mr Abrahams

I have been engaged in intensive research for an exhibition on the work of Gerard Sekoto to be held at the Johannesburg Art Gallery later this year. As you probably know, Sekoto attended Grace Dieu and so in the course of my research, in order to establish a context for his work, I undertook some research on Grace Dieu. I discovered that much documentation concerning Grace Dieu was assembled by Father Woodfield and is now housed in the Archives of the Church of the Province of Southern Africa at the University of the Witwatersrand. In these archives I found a great deal of information that throws light on the syllabi and educational aims of Grace Dieu as well as your poem entitled To Grace Dieu, which I believe you wrote for the Grace Dieu Bulletin. In the catalogue essay for the exhibition I discuss Grace Dieu in some detail and would very much like to reproduce your poem to help demonstrate the high esteem in which the school was held by the students.

The exhibition has the full support of the artist himself and will include over 120 works assembled from private and public collections in South Africa as well as one work from the artist's own collection in Paris. The exhibition will be opened by Prof E Mphahlele of the Department of African Literature at the University of the Witwatersrand. It is part of an ongoing series of exhibitions taking place at the Johannesburg Art Gallery which seek to re-examine the history of South African art from a less Eurocentric viewpoint and help redress the inequities in the attention given to black artists by South African art history. This re-examination began with an exhibition entitled The Neglected Tradition: towards a new history of South African art (1930-1988) which looked at almost one hundred artists ranging from Samuel Makoanyane, John Mohl and Ernest Mancoba to artists such as Azaria Mhatha, Cyprian Shilakoe and Fikile Magadla. The next in this series was an exhibition entitled Images of Wood: aspects of the history of sculpture in 20th century South Africa and included traditional southern African wooden objects as well as works by artists such as Selby Mvusi, as well as more contemporary sculptors such as Norval Maqoma and Lucky Sibiya. The Gerard Sekoto retrospective exhibition will be the next in this series.

- 2 -

Please excuse this 'faxed' letter. It was the speediest way to get this letter to you since my deadline for the production of the catalogue is fast approaching.

I look forward to hearing from you and hope you will consider my request favourably.

Yours sincerely

Lesley Spiro

LESLEY SPIRO (Ms)
PROFESSIONAL OFFICER

UWI LIBRARIES

27/3/89

Miss Judith Fiennes
Faber & Faber
3 Queen Square
London.

Dear Miss Fiennes,

I thought you should see the attached from Mario Bertin of Italy. Their translator was in Jamaica over Christmas and came to see me. I would like to see copies of all translations of my books.

I am also curious to know if you have sold any translation rights in The View from Coyaba.

Please tell Miss Pindard that apart from taking off the roof of our carport and our donkey shed and uprooting and snapping about 100 avocado pear trees like matchstick we suffered minimal damage. Some of our neighbours in these hills (2,000-3,000ft up) who had aluminium or shingled roofs are still roofless; and the landscape is only just beginning to recover from that ~~severe~~ scorched-earth look.

Yours sincerely



Roma 20 febbraio 1989

Prot.n.0136/MB/iw

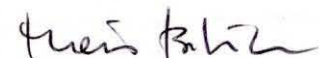
Peter & Daphne Abrahams
COJABA
Red Hills
P.O. Box 20
ST. ANDREW
JAMAICA

Dear Mrs and Mr Abrahams,

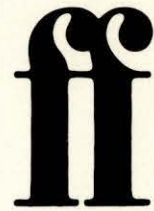
I was very surprised in knowing by Itala Vivan that you did not receive any copy of the Italian translation of Tell Freedom, which have been sent regularly to the English Publisher.

By separate cover, three copies have been sent to you. Presently I am concluding an agreement with an Italian Publisher for an edition for the schools. I shall keep you informed.

Best wishes


Mario Bertin

21 March 1989



Peter Abrahams
'Coyaba'
Red Hills P.O.
St. Andrew
Jamaica

*Faber and Faber Limited
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3 Queen Square
London WC1N 3AU
Telephone 01 278 6881
Telex 299633, Faber G
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Fabbaf London WC1
Fax 01 278 3817

Matthew Evans
John Bodley
Martin Corwell
Dennis Crutcher
Giles de la Mare
TE Faber
Rosemary Goad
Joanna Mackle
Robert McCrum
Peter Simpson
Will Sulkin

Registered office as above
Registered in England
number 944703

Dear Mr Abrahams

Re: TELL FREEDOM

I am writing to let you know that we have been approached by a Mr Dotun Oloko who is interested in making a film of your book.

Mr Oloko is a freelancer based in Sussex and is not attached to a specific production company and has no previous history of film making. He is however, passionate about your book and thinks it would make a wonderful film.

I have spoken to him on the telephone and he wants to take the idea to Channel 4 and has also approached the NFDF (National Film Development Fund).

If you are interested in us taking this further, my suggestion would be that we grant him a short option of between 3 and 6 months for an agreed fee. With this option he would then be able to make proper approaches to production companies and film finance institutions in order to procure financing to develop the project.

He, of course, does not have much money at this stage so the option fee would not be large. However, I should point out that should we grant such an option we would not be granting him any rights other than the right to proceed with looking for finance and the agreement on our behalf that we will not within that option period sell the film rights option to anyone else. If he were to succeed in finding development money it is at that stage that we would be able to discuss whether or not you like any proposal they might come up with.

I look forward to hearing from you.

With best wishes,

Yours

Virginia

5/4/89
Replied attached

April 5, 1989

Miss Virginia Bonham Carter
Faber & Faber
3 Queen Square
London WC1N 3AU
England

Dear Miss Bonham Carter

Thank you for your letter of March 21st
about Mr. Dotun Oloko's interest in trying
to make a film of Tell Freedom.

I accept your suggestion so please proceed
along those lines, and let us see what develops

Sincerely

Peter Abrahams

November 14, 1988

Miss Susan L. Nash
Faber & Faber Inc
39 Thompson Street
Winchester MA 01890
U.S.A.

Dear Miss Nash

I have just received the enclosed from Curtis Brown; I hope it is not too late for your office to process the copyright renewal for me as you did with an earlier work and for which I remain most grateful.

We are just beginning to get over the ravages of Hurricane Gilbert, still without light, telephone and water - two months after the event. Our greatest loss was our forest of Avocado peepars; but some are alive and will spring again. But our losses were minor compared with other people in the area (2,000-3,000ft up in the hills) who lost roofs and huge chunks of their homes. One day I will write about it.

Sincerely

Peter Abrahams

Coyaba
Box 20, Red Hills
St. Andrew. Jamaica.

June 7, 1988.

A.T.G. Pocock Esq.,
Faber & Feber Ltd
3 Queen Square
London WC1N 3AU

Dear Mr. Pocock,

Will you please send the sum of £25
to Alfreda Guise to cover the cost of
some chores she has done for us, and
debit my account.

Her address, in case you do not have it
is:

Miss Alfreda Guise
12, Oak Walk
Hockley
Essex SS5 5AR

With all good wishes.

Yours sincerely

Peter Abrahams

ATGP/CG

5 May 1987



Peter Abrahams Esq
Coyaba
Red Hills PO
St Andrew
JAMAICA
West Indies

*Faber and Faber Limited
Publishers*

Dear Mr Abrahams

*3 Queen Square
London WC1N 3AU
Telephone 01 278 6881
Telex 299633, Faber G
Telegrams
Fabbaf London WC1*

*Matthew Evans
TE Faber
ATG Pocock
Desmond Clarke
Rosemary Goad
Giles de la Mare
Robert McCrum
Dennis Crutcher
Peter Simpson*

*Registered office as above
Registered in England
number 944703*

I have spoken to our lawyers and they agree that such a letter of instruction as you have described in our correspondence, addressed to Faber and marked for my attention, should give you all the safeguards you want.

Of course such a letter does not carry the same absolute legal authority as a will but, certainly if it were to be notarised, we would be bound by it and you would know that your clear instructions regarding your literary estate would be carried out.

With all good wishes,

Yours sincerely

A T G Pocock
Vice Chairman

ff

Mr St Clair Bourne
230 West 105th Street, Apt 2A
NEW YORK
NY 10025
USA

Faber and Faber Limited
Publishers

Dear Mr Bourne

3 Queen Square
London WC1N 3AU
Telephone 01 278 6881
Telex 299633, Faber G
Telegrams
Fabbaf London WCI

Matthew Evans
TE Faber
ATG Pocock
Desmond Clarke
Rosemary Goad
Giles de la Mare
Robert McCrum
Dennis Crutcher
Peter Simpson

Registered office as above
Registered in England
number 944703

A message from Faber and Faber Inc in Boston was waiting for me when I got back to the office after the New Year break to the effect that you are interested in the film possibilities of Peter Abrahams's A Night of Their Own.

Naturally I am delighted to hear of your interest but I am afraid I can't just now send you the reading copy you want as the book is temporarily out of stock while we consider a reprint. I had hoped that there might be a copy in one of the editors' offices but I am afraid I have been frustrated there too.

It's just possible that I can get hold of a copy for you from South Africa and I've written to find out. In the meantime, while we wait for the outcome of my searches, I wonder if you would be able to track down a second-hand copy from a bookseller in the States?

I'll come back to you as soon as I can.

With all good wishes,

Yours sincerely
A T G Pocock, Vice Chairman

Peter:

I contacted Ruth Jett and she has provided me (loaned me) a copy of Night. Many thanks...

Be talking to you.

St Clair Bourne

October 10, 1985

Miss Mavis E. Pindard
Faber & Faber
3 Queen Square
London WC1

Dear Miss Pindard,

My apologies for the delay in answering your letter of September 19: our postal service is still in a mess, with some letters reaching within five days of posting while others from the same place of origin take a month or six weeks. Yours reached three days ago.

About the South African publishing house, AD Donker: I am unwilling to give permission. As a matter of principle I will not allow any material which I control to be reproduced in South Africa as long as Apartheid prevails. Where the rights are vested in Fabers is, of course, Faber's business.

My feelings and inclinations are just the opposite about Zimbabwe and I would suggest that you go ahead on the assumption that whatever you approve will be acceptable to me.

Yours sincerely

MEP/JE

19 September 1985

Mr Peter Abrahams
Coyaba
Red Hills Post Office
St Andrew
Jamaica
WEST INDIES

*Faber and Faber Limited
Publishers*

*3 Queen Square
London WC1N 3AU
Telephone 01 278 6881
Telex 299633, Faber G
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Robert McCrum
Dennis Crutcher*

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Registered in England
number 944703*

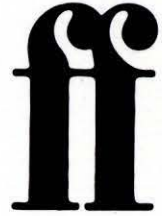
Dear Mr Abrahams

We are being asked by the South African
of AD. Donker for permission to use an e
"Saturday Night" taken from your book DA
You will know that we have not in fact p
and I therefore feel that I need your ad
you would like us to deal with this requ
willing for us to give permission for th
this piece? Since we have no file copy
are not able to assess the length of it
out a fee. Have you a copy of the book
let me keep or could you give me a lengt

You will remember that we heard some tin
school dramatized version of MINE BOY wh
prepared in Zimbabwe and that we agreed
school performances. There is a suggest
should be published as a school play ava
performances and I wonder how you would
I have said that we would not be prepare
this without carefully considering the m
am, at the present time, still waiting t
clean copy. I hope to be in touch with
this before too long.

With all good wishes,

19 September 1985



Mr Peter Abrahams
Coyaba
Red Hills Post Office
St Andrew
Jamaica
WEST INDIES

*Faber and Faber Limited
Publishers*

*3 Queen Square
London WC1N 3AU
Telephone 01 278 6881
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TE Faber
ATG Pocock
Desmond Clarke
Rosemary Goad
Giles de la Mare
Robert McCrum
Dennis Crutcher*

*Registered office as above
Registered in England
number 944703*

Dear Mr Abrahams

We are being asked by the South African publishing house of AD. Donker for permission to use an extract entitled "Saturday Night" taken from your book DARK TESTAMENT. You will know that we have not in fact published this and I therefore feel that I need your advice as to how you would like us to deal with this request. Would you be willing for us to give permission for the reprinting of this piece? Since we have no file copy of the book, we are not able to assess the length of it nor can we work out a fee. Have you a copy of the book which you could let me keep or could you give me a length for the extract?

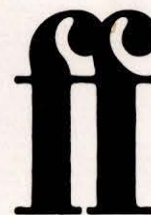
You will remember that we heard some time ago about a school dramatized version of MINE BOY which had been prepared in Zimbabwe and that we agreed to licence some school performances. There is a suggestion that this should be published as a school play available for local performances and I wonder how you would feel about this. I have said that we would not be prepared to consent to this without carefully considering the manuscript and I am, at the present time, still waiting to receive a clean copy. I hope to be in touch with you again about this before too long.

With all good wishes,

Yours sincerely

Mavis E. Pindard
Permissions Manager

May 3 1985



Mr Peter Abrahams
Coyaba
Red Hills P.O.
St. Andrew
Jamaica

*Faber and Faber Limited
Publishers*

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Telephone 01 278 6881
Telex 299633, Faber G
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*Matthew Evans
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ATG Pocock*

*Desmond Clarke
Rosemary Goad
Giles de la Mare
Robert McCrum
Anthony Wagstaff*

*Secretary
WA Floyd*

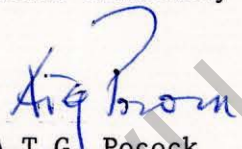
*Registered office as above
Registered in England
number 944703*

Dear Mr Abrahams

Thank you very much for letting me see the tax form and just how long it has taken the authorities to sign it. What a sorry tale - and I'm saddened that you should have been put to all this trouble.

With my warmest good wishes

Yours sincerely


A.T.G. Pocock
Vice-Chairman

Coyaba
Box 20 Red Hills PO
St. Andrew
Jamaica

April 25, 1985.

Ms. Susan L. Nash
Faber & Faber Inc
39 Thompson Street
Winchester MA 01890
U.S.A.

Dear Miss Nash,

My apologies for the delay in writing to thank your office for processing the Copyright Renewal of A WREATH FOR UDOMO. I was awaiting word from someone who had promised to supply me with Bishop Frederick Talbot's complete address in Atlanta (The Bishop had been Guyana's ambassador here for a time but Guyana has now closed its mission here) but so far without avail.

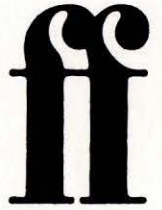
He is a Bishop of the A.M.E. (African Methodist Episcopal) Church in the U.S. and I am sure the A.M.E. church where you are, or in Boston, would be able to give you the Atlanta address of the church. Or perhaps an Atlanta phone directory would have his name. My guess is you have already done all this.

I expected some of the ideas in Coyaba to upset some people - but I have seen only a few reviews from London so far

Best regards

Peter Abrahams

February 8, 1985



*Faber and Faber, Inc.
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London and Boston*

*39 Thompson Street
Winchester, MA 01890
Telephone 617-721-1427/8
Telex 888878 Faber Inc*

*Thomas Kelleher
President
Publisher*

*Susan L. Nash
Vice President
Promotion Manager*

*Dennis M. Campbell
Editorial Director*

*Elaine C. Curtis
Financial Manager*

*Abigail Genuth
Assistant Sales Manager*

*Directors
Matthew Evans (UK)
Thomas Kelleher
Michael McLennan (UK)
Susan L. Nash*

Peter Abrahams
Coyaba
P.O.Box 20
Red Hills
St Andrew, Jamaica

Dear Mr. Abrahams:

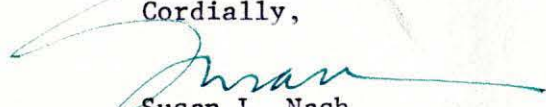
Don't worry! The copyright renewal for A WREATH FOR UDOMO has been taken care of. We finally made contact with the Library of Congress and they assured us that they stamp the date they receive the renewal request on the form and that's the date they honor, even if it takes them months to actually process the paperwork and send back the form -- and it could take that long! But they received and cancelled the check we sent, so we know the renewal is in the works.

Thank you for suggesting we contact Bishop Talbot in Atlanta; do you have a more complete address for him? Any other leads you have for religious leaders, at universities, or publications or wherever would be appreciated...and followed up on.

I am enclosing the page from our Spring catalog that describes THE VIEW FROM COYABA. We plan to do a literature mailing this spring aimed specifically at Black and Caribbean writers and writing, and your work -- this new novel as well as TELL FREEDOM, which we also publish, as you know -- will of course be featured. I'll keep you posted on that.

I'll also send along reviews of ...COYABA as they come in. We've sent out a few early proofs to advance reviewers but the bulk will go out at the time of publication in March -- and reviews will start coming back in shortly thereafter, we hope!

Cordially,


Susan L. Nash

Coyaba
Box 20 Red Hills P.O.
St. Andrew
Jamaica
March 26, 1985.

Mr. Frank Pike
Faber & Faber
3 Queen Square
London WC1N 3AU

Dear Mr. Pike,

1) I have today received five copies each of the hard-cover and paper back editions of The View From Coyaba with a covering slip which gives the impression that these, plus the two copies which came by air in February, are all the complimentary copies due to me. As you know, the contract stipulates twelve hard cover and twenty paperback - so please let me have the balance due to give to clamouring friends!

2) I have found one typo on page 367, 19 lines down: "The two men and the dog continued their slow walk home in the gathering dusk." Please pass this on to Miss Jane Robertson in case there is any reprint in the future.

3) The Faber Inc people in Boston have now renewed the copyright of A Wreath For Udomo and I will write to thank Susan Nash as soon as I've settled in after a longish absence from home. Thank you for your part.

4) I had hoped to return to a few reviews but I found nothing from you! How has the book been received in Britain? I am curious to know.

Yours sincerely

JF/CEB

February 10 1985



Mr Peter Abrahams
'Coyaba'
Red Hill P.O.
St Andrew
Jamaica
WEST INDIES

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Rosemary Goad
Giles de la Mare
Robert McCrum
Anthony Wagstaff*

*Secretary
WA Floyd*

*Registered office as above
Registered in England
number 944703*

Dear Mr Abrahams

A WREATH FOR UDOMO - Romanian Translation

You may remember that last Summer you sent us on some correspondence about a Romanian translation of A WREATH FOR UDOMO which Editura Univers had in preparation.

I have now heard from the publishers themselves as follows:

'These are extremely hard times for Univers, as we are entirely unable to pay any royalties in western currency. We are altogether helpless, since the whole state of affairs depends on higher authorities - nor are we in a position to tell you how long things will go on this way. At the same time we inform you that the Romanian translation of a WREATH FOR UDOMO by Peter Abrahams has been completed.'

They say that if we would agree to payment of royalties in the local currency, they could publish the translation in 1986.

I think it will be possible to nominate someone other than yourself to use the money in Romania so if you knew of anyone planning a visit, it might be possible to arrange for them to draw on the account and reimburse you in Jamaica.

This inability of Eastern European publishers to be able to pay royalties in hard currency is unfortunately becoming increasingly common and we are now having to accept payments for all Polish translations in blocked zlotys.

I will look forward to hearing what you think. We do like to encourage these publishers as far as possible to publish translations of good books and there is always a niggling thought that if we refuse permission because of the currency problems, they may decide to publish books of an inferior calibre and there is then a danger that these may be regarded as the best that is coming out of the capitalist west.

I hope to hear from you soon.

Yours sincerely

n

February 5, 1985

Mr. Frank Pike
Faber & Faber
3 Queen Square
London WC1N 3AU

Dear Mr. Pike,

Thank you for the two advance copies of The View From Coyaba which arrived yesterday. I look forward with interest to first reactions .

If you have not yet dispatched all the copies due to me would you please arrange for a few of those to be sent to the following people on my behalf:

- 1) Mr & Mrs Aron Abrahams, (my son & his wife)
34 Lime Avenue,
High Wycombe,
Buckinghamshire (hard cover)
- 2) Miss Alfreda Guise
12, Oak Walk,
Hockley,
Essex SS5 5AR (paper cover)
- 3) Mr & Mrs Mahlubi Kumalo "
Kumalo House
Atlantic College
St. Donat's Castle
Llantwit Major CF6 9WF
South Wales
- 4) Mr. & Mrs. Jim Gale "
12, Alpha Street,
Kensington Park,
S.A. 5068,
Australia.

I think Faber should send a copy to Julius Nyerere who is the only surviving historical character in the book.

Lastly, I find I do not have a single copy of the Faber edition of A Night Of Their Own: could you please let me have three or four copies if it is still in print and debit me.

February 1, 1985

Miss Judith Fiennes
Faber & Faber
3 Queen Square
London WC1N 3AU

Dear Miss Fiennes,

The attached letter from the Peoples Republic of China reached me a few days ago. I think the gentleman needs to be told that he cannot just translate and publish without some sort of publishing arrangement. Will you please deal with him? I have a photocopy of his letter but I will not write him unless you specifically want me to.

Concerning translation right in The View From Coyaba I agree with your suggestion about houses which have published previous translations. The only two about ~~whom~~ I have a nagging uncertainty are Nova Terra of Barcelona who I think published first and then had a drawn-out ^{+ unsatisfactory} wrangle with Farquherson, and of course the East European woman translator with the American lawyer. The documents of the latter I sent to Matthew Evans.

Yours sincerely

Taian Teachers' College

Taian, Shandong

People's Republic of China

December 25, 1984.

Dear Mr. Abrahams ,

I'm pleased to tell you that A Wreath For Udomo has been translated into Chinese by me and a friend of mine. And the Chinese edition will appear in China.

The book will certainly win the applause of the Chinese readers because of its depth and discernment. I am very glad to give you the Chinese version of the novel in the days to come .

Now, I'm translating your another novel by the name of A Night of their Own. I, for one, hope that You'll write an introduction to the Chinese translation of the book.

I want to try my best to introduce the African literature into China. Would you like to tell me about your life and your writings ?

Yours sincerely,

Li Yongcai

Taian Teachers' College

Taian, Shandong

People's Republic of China

December 25, 1984.

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I want to try my best to introduce the African literature into China. Would you like to tell me about your life and your writings ?

Yours sincerely,

Li Yongcai

January 10 1985



Mr Peter Abrahams
Coyaba
Red Hills P.O.
St. Andrew
Jamaica
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*Matthew Evans
TE Faber
ATG Pocock
Desmond Clarke
Rosemary Goad
Giles de la Mare
Robert McCrum
Anthony Wagstaff
Secretary
WA Floyd*

*Registered office as above
Registered in England
number 944703*

Dear Mr Abrahams

Many thanks for your letter of December 17 (which seems to have taken even longer to reach me than my previous one did to get ~~get~~ to you...)

I was glad that you are happy to go ahead with the contract with Gummerus for a new edition of the Finnish translation of A NIGHT OF THEIR OWN; it is good that the terms are now are so much better than the original ones.

I would be pleased to handle translation rights in THE VIEW FROM COYABA, and would certainly offer the French rights first to Casterman as they have published so many of your earlier books. Unless you have any reason for objection, I would be inclined also to offer it first to the publishers in other countries who have published translations of your books - for the sake of both continuity and courtesy to the publishers concerned. So unless I hear from you to the contrary, that is what I will do in the first instance.

Yours sincerely

Judith Fiennes
Foreign Rights

29 January 1985



Mr Peter Abrahams,
Coyaba,
Red Hills P.O.,
St. Andrew,
Jamaica, W.1.

*Faber and Faber Limited
Publishers*

Dear Mr Abrahams,

*3 Queen Square
London WC1N 3AU
Telephone 01 278 6881
Telex 299633, Faber G
Telegrams
Fabbaf London WC1*

Judith Fiennes has passed on to me your letter of January 9th since I normally deal with all matters with regards to English Language Rights here. Miss Fiennes deals with rights in translation.

*Matthew Evans
TE Faber
ATG Pocock
Desmond Clarke
Rosemary Goad
Giles de la Mare
Robert McCrum
Anthony Wagstaff*

*Secretary
WA Floyd*

*Registered office as above
Registered in England
number 944703*

I think that the reason why John Farquharson sent this request on to you direct was because they realised that we had not actually published the story 'Lonesome' and they thought therefore that you would want to deal with this request yourself. However, we are, of course, very willing to deal this on your behalf and I have written to the editor of this anthology asking what rights he requires. He offers the sum of only £50 which I would be prepared to accept for rights in the British traditional market but if he is wanting world English Language Rights in order that the book THE PENGUIN BOOK OF SOUTHERN AFRICAN STORIES can be sold in the United States also, then I should hope for an additional fee. I will certainly do the best that I can for you.

With all good wishes,

Yours sincerely,

Mavis E. Pindard
Permissions Manager

JF/CEB

January 25 1985



Mr Peter Abrahams
Coyaba
Red Hills P.O.
St. Andrew
Jamaica
WEST INDIES

Faber and Faber Publishers

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Fabbaf London WC1

Matthew Evans
TE Faber
ATG Pocock
George Taylor
Rosemary Goad
Giles de la Mare
Robert McCrum
Anthony Wagstaff

Secretary
JDFNichols

Registered office as above
Registered in England
number 944703

Dear Mr Abrahams

A NIGHT OF THEIR OWN

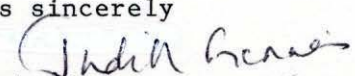
I'm pleased to tell you that we have just received an offer for a Bulgarian translation of A NIGHT OF THEIR OWN from Narodna Kultura of Sofia.

The terms proposed are an advance of \$300 against a straight 6% royalty with the balance of the royalties on the first printing to be paid on publication of the translation. However, in view of the low selling price of books in Eastern Europe, I suspect not much more would be due on publication.

It is however quite a reasonable offer for a Bulgarian translation and Narodna Kultura are good publishers so I hope you will agree to our going ahead with a contract with them on this basis.

I will look forward to hearing from you in the near future.

Yours sincerely


Judith Fiennes
Foreign Rights

Coyaba
Red Hills P.O. Box20
St. Andrew.
Jamaica

February 2, 1985

Miss Judith Fiennes
Faber & Faber
3 Queen Square
London WC1N 3AU

Dear Miss Fiennes,

Thank you for your letter of January 25 about a
Bulgarian translation of A Night Of Their Own.
Please do go ahead with it.

I think it will be easier all around if you
did not feel that you had to clear each offer
of a translation with me. So please go ahead
and use your own judgement and discretion which
I am sure will be to our mutual advantage and
satisfaction. I think you are in any case in
a much better position than I am to decide
what is or is not a reasonable offer. So
please only consult if there is something
unusual involved.

What I do wish to have for my contracts file
is a copy of each contract you negotiate.

Yours sincerely

January 9, 1985

Miss Judith Fiennes
Faber & Faber
3 Queen Square
London WC1N 3AU

Dear Miss Fiennes,

The enclosed speaks for itself and will be grateful if you will deal with it.

When I ended my relations with the Farquharson Agency I asked them to pass all such queries directly to Fabers; they seem strangely unwilling to do this.

Yours sincerely

January 8 1985



Mr Peter Abrahams
Coyaba
Red Hills P.O.
St. Andrew
JAMAICA

*Faber and Faber Limited
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*3 Queen Square
London WC1N3AU
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*Matthew Evans
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*Desmond Clarke
Rosemary Goad
Giles de la Mare
Robert McCrum
Anthony Wagstaff*

*Secretary
WA Floyd*

*Registered office as above
Registered in England
number 944703*

Dear Mr Abrahams

Thank you for your letter of December 20 returning our cheque for £700.

I'm truly sorry if there appears to have been some misunderstanding in this matter. I had thought that your instruction for us to retain royalties due to you applied only to David Philip's acquisition of paperback rights in Path of Thunder. I gave instructions accordingly to the subsidiary rights section of the royalty department and, so far as I know, that instruction is being carried out.

I really didn't realize that your request should apply to all monies due on all books of yours and I didn't pass that instruction to Mrs Morbey. However, I have done so now, returning your cheque to her, and quoting your last paragraph about income tax. I'm so sorry if we have inconvenienced you in any way.

With my warmest good wishes for the new year.

Yours sincerely

A.T.G. Pocock
Vice-Chairman

December 20,
1984

Mr. A.T.G. Pocock,
Faber & Faber Ltd
3 Queen Square
London WC1N 3AU
England.

Dear Mr. Pocock,

The enclosed came as somewhat of a surprise in view of your letter of January 12th of this year, advising that you had given instructions for my royalties to be retained at Fabers until I ask for them to be made available to me. I assume this is an oversight hence my return of the cheque to you. I have no need of the money here. I hope there is no problem about your retaining my royalties until I have need of them; if there is let me know and I will make arrangements for a savings account to be opened jointly in my name and my wife's name. I am not of course trying to avoid paying tax: if the money is retain there the tax must be deducted there

Mrs. Morbey of your royalty dept will be interested to know that I sent the Claim Form for Relief from UK Income Tax to our own local tax people on March 31 of 1982, as required by the double taxation arrangement between Jamaica and Britain. They have presumably done nothing about it up to now, which is not unusual.

Best wishes for Christmas.

Sincerely

March 31,
1982.

The Commissioner of Income Tax,
Income Tax Department,
116 East Street,
KINGSTON.

Ref No: 001494

Dear Sir,

1. Attached please find form for Claim by an Individual to relief from United Kingdom Income Tax duly filled out and signed.

2. Certificate of Deduction of Income Tax in the United Kingdom.

Kindly endorse and forward same to the appropriate UK authorities, at your earliest convenience.

Yours sincerely,



Peter Abrahams

Matthew Evans Esq.,
Faber & Faber Ltd.,
3 Queen Square,
London WC1 N 3AU.
England.

Dear Mr. Evans,

I have just received a cheque and Royalty Statement from your accounts department in Harlow covering the advance of the paperback sale of WILD CONQUEST to Thomas Nelson.

There has been a tax deduction of 30% with a note from Mrs. Pauline Morbey advising me to complete an enclosed form if I wish to claim exemption from United Kingdom Income Tax.

This matter of Tax exemption was dealt with by Innes Rose many years ago when the Ferquharson agency handled my affairs, and for the past 25 years they have not deducted any tax and I have made my returns locally without any application for exemption with each payment received. Periodically the British Tax authorities have sent me a form to confirm that I was still resident in Jamaica and still paid taxes here, and that was it. I am naturally concerned not to change this pattern if it can be avoided. Could you please look into this for me?

With best wishes.

Yours sincerely



12 February 1982
ME/CMW

ff

Mr Peter Abrahams
P O Box 20
Coyaba
Red Hills P O
ST ANDREW
Jamaica

Faber and Faber Publishers

3 Queen Square
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Telephone 01 278 6881
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Matthew Evans
TE Faber
ATG Pocock
George Taylor
Rosemary Goad
Giles de la Mare
Robert McCrum
Anthony Wagstaff

Secretary
JDF Nichols

Dear Mr Abrahams

Thank you for your letter about the tax reduction from your royalties. I will talk to Mrs Morbey immediately and will be back in touch with you within the next few days.

With best wishes,

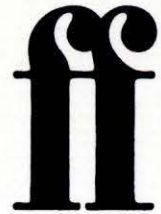
Yours sincerely

Matthew Evans

Matthew Evans

Registered office as above
Registered in England
number 944703

10 March 1982
ME/CMW



Mr Peter Abrahams
P O Box 20
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Robert McCrum
Anthony Wagstaff

Secretary
JDF Nichols

Registered office as above
Registered in England
number 944703

Dear Mr Abrahams

I'm sorry about the delay in getting back to you on the problem of your tax exemption. Our royalty department phoned Foreign Dividends who confirm that the exemption already obtained by you covers only payments made to you by John Farquharson and to enable us to make payments to you direct, without deduction of tax, the forms that were sent to you should be completed and returned to your local taxation office. I hope that this is all perfectly clear and if there is any further problem, please let me know.

With best wishes

Yours sincerely

Matthew Evans

Faber and Faber Limited
Distribution & Accounts

Burnt Mill, Elizabeth Way
Harlow, Essex CM20 2HX
Telephone 0279 21352/3
0279 417134



In order for you to claim exemption from United Kingdom Income Tax
please complete the enclosed form.

Pauline Morbey (Mrs.)

12 January 1982

FABER & FABER LTD

Burnt Mill
Elizabeth Way
Harlow, Essex
CM20 2HX

ROYALTY STATEMENT**Author:** PETER ABRAHAMS**A/C No:** 5**Payee:** PETER ABRAHAMS

DATE		£	p
30.11.81	By Royalty Received: WILD CONQUEST	150	00
30.9.81	By Permission Fee Received: RETURN TO GOLI	2	92
		152	92
	To Tax on £150.00 @ 30%	45	00
		107	92

FABER & FABER LTD

Burnt Mill
Elizabeth Way
Harlow, Essex
CM20 2HX

ROYALTY STATEMENT

Author: PETER ABRAHAMS

A/C No:

Payee:

DATE		£	p
5.11.81	<u>WILD CONQUEST</u> By 60% share of £250.00 being the amount received from Thomas Nelson & Sons for the Advance on Signature of the above title.	150	00

Date 22nd May 1981

Your reference letter of 15 March 1981

Permission is hereby granted

to Denise Coussy
of c/o Christian Bourgois, Union Générale d'Editions, 8 rue Garancière,
75006 Paris, France
translate into French and
to reproduce without alteration or omission (and also to transcribe into braille for the use of the blind):
p.63-64 Section 4 from 'The Coloureds'

from RETURN TO GOLI
by Peter Abrahams
in a critical anthology of English-speaking African writers
to be published by above in 10/18 series in 1981?
for non-exclusive rights in the French language throughout the world

a fee of £4 (four pounds) for a first printing of 10,000 copies
subject to the payment of of a pocket book edition; permission for subsequent printings
(less bank charges) Translated and to be renegotiated
and the printing of acknowledgment in the form: Reprinted by permission of Faber and Faber Ltd from

RETURN TO GOLI

Amount received	3.25
Sterling Equivalent	
Faber & Faber : 10%	0.33
Amount payable : 90%	2.92

PETER ABRAHAMS

V.A.T. at the standard rate applicable at the time of payment should be added to all remittances from the United Kingdom.

V.A.T. Registration Number 232 2786 71

December 17,
1984

Miss Judith Fiennes
Faber & faber
3 queen Square
London WC1N 3AU

Dear Miss Fiennes,

Thank you for your letter of the 4th which seems to have been a long time coming.

The two contracts I have for Gummerus for A WREATH FOR UDOMO and A NIGHT OF THEIR OWN have much less favourable terms than those now proposed: 5% on the first 3,000; 7½% to 6,000 and 10% thereafter. But that was more than ten years ago. So please go ahead with Gummerus.

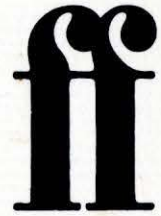
On THE VIEW FROM COYABA, I would like you to handle all translation rights on the same kind of agency basis as the previous books. I would also want to give first refusal in the French language rights to Casterman who have published my earlier books.

Please do sign the Gummerus, and any other foreign rights contracts on my behalf. And please let me know if there is any other point of uncertainty or any query.

Yours sincerely

JF/CEB

December 4 1984



Mr Peter Abrahams
'Coyaba'
Red Hills P.O.
St Andrew
Jamaica W.I.

Faber and Faber Publishers

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Anthony Wagstaff

Secretary
JDF Nichols

Registered office as above
Registered in England
number 944703

Dear Mr Abrahams

A NIGHT OF THEIR OWN

I am pleased to tell you that we have just heard that K.J. Gummerus would like to reissue their Finnish translation of A NIGHT OF THEIR OWN.

The terms proposed are an advance of FIM13,000 (approximately £1625) against royalties of 7½% on the first 5,000 copies sold and 10% on all copies sold thereafter. This is quite a good offer and I should be grateful if you would let me know whether you would like us to go ahead with a new contract with Gummerus on your behalf. If so, would you like to sign the contract yourself, or would you be happy for us to sign it on your behalf as we do for most of our authors?

If you would like us to go ahead with the contract, it would be extremely helpful to know what the terms of the original contract with Gummerus were for this book as we would obviously not like to agree to less favourable terms for the new one.

THE VIEW FROM COYABA

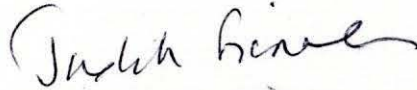
I notice from our contract with you for your new book, that you have retained the translation rights yourself, although when you broke with the John Farquharson agency, you asked us to handle all rights in the books we had already published. The terms of the new contract therefore came as something of a surprise and I should be grateful if you would let me know what you would like us to do with any enquiries we may receive for the book. Shall I send them straight on to you, or would you like us to handle translation rights on the same kind of agency basis as the previous books? It is obviously important for us not to get any crossed wires here.

December 4 1984

Mr Peter Abrahams

I will look forward to hearing from you soon about this and
for the Finnish offer for A NIGHT OF THEIR OWN.

Yours sincerely

A handwritten signature in dark ink, appearing to read 'Judith Fiennes', written in a cursive style.

Judith Fiennes
Foreign Rights

UWI LIBRARIES

XXXXXXXXXXXXX
0944-2580

17/12/84

Mr. Frank Pike
Faber & Faber
3 Queen Square
London WC1N 3AU

Dear Mr. Pike,

A query from Judith Piennes on the terms of an old Finnish contract sent me digging deep into my contracts file over this past weekend. I found her answer but I also found a series of letters from Knopf in which, following the take-over, they gave up the rights in most of my books published by them under the old management. These rights have now reverted to me, and among them is the rights in THIS ISLAND NOW

Their copy of the original Certificate of Copyright shows, incidentally, that they knew of the missing pages 278 - 298 and specifically requested that these be registered. The point is the American market is free and unencumbered and you can have access to it on the terms agreed for ~~the~~ View From Coyaba.

Sorry I overlooked this when you first wrote.

Yours sincerely

Recd - 9-30 Am

To - Kyn

By - Post

KN Rh 2/19th



BTA to 9

London / Lm

46/44

16.10

Regards Frank
Pike

Peter A brahams
Cayaba
Red hills P.O.
St Andrew

Still no reply from Curtis Brown New York
Re U.S. Rights 'In 'This Island Now!'. We
are very anxious to obtain these. Can you
help? All formalities complete on 'Wreath for Udder
copywright. Awaiting confirmation from copywright office

Coyaba,
Box 20 Red Hills
St. Andrew
Jamaica

November 22 1984

Mr. Frank Pike
Faber & Faber
3 Queen Square
London WC1N 3AU

Dear Mr. Pike,

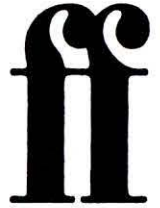
Sorry to learn Curtis Brown has not replied to your queries about U.S. rights to This Island Now. Of course they would have had to get in touch with Knopf who published the book in the U.S. to ask their permission for you to sell in the U.S. market. I don't know how long it is since you wrote, and they may indeed have done just that and be waiting on a reply from Knopf. If, however you feel a reply is overdue I suggest that you write to Knopf yourself - publisher to publisher might hasten the process - since it is they and not the agent who must make the final decision. If you write to Knopf I suggest you advise Curtis Brown as you have approached them in the first instance.

Curtis Brown has not been in touch with me about this matter.

Yours sincerely

Peter Abrahams

December 17, 1984



*Faber and Faber, Inc.
Publishers
London and Boston*

*39 Thompson Street
Winchester, MA 01890
Telephone 617-721-1427/8
Telex 888878 Faber Inc*

Mr. Peter Abrahams
Coyaba
Red Hills
P.O.Box 20
St Andrew
Jamaica

Dear Mr. Abrahams:

*Thomas Kelleher
President
Publisher*

*Susan L. Nash
Vice President
Promotion Manager*

*Dennis M. Campbell
Editorial Director*

*Elaine C. Curtis
Financial Manager*

*Abigail Genuth
Assistant Sales Manager*

*Directors
Matthew Evans (UK)
Thomas Kelleher
Michael McLennan (UK)
Susan L. Nash*

As you know, at Faber Ltd.'s request (and yours, of course), we have already filed for renewal of the copyright on WREATHFOR UDOMO, which was originally published in 1956. We sent the application to the copyright office several months ago.

As we put your name as the claimant, it is possible the renewal paperwork has been forwarded directly to you and not to us. Has it?

We are trying to reach the people at the copyright office by telephone to ask, but they make it a practice to answer the phone as little as possible -- they are really incredibly difficult to reach. So in lieu of a reply from them, I thought I had better ask you. A short note written on this letter will suffice.

By the way, we are all looking forward to publishing THE VIEW FROM COYABA this Spring!

Cordially,

Susan L. Nash
Vice President

cc: Mike McLennan

P.S. Happy Holidays!

Coyaba
P.O. Box 20
Red Hills
St. Andrew

January 7, 1985

Miss Guna Nash
Faber & Faber Inc.,
39 Thompson Street
Winchester, MA 01890
U.S.A.

Dear Miss Nash,

Thank you for your letter of December 17 1984, which only reach me over this past weekend! We usually have a terrible postal bottleneck over the Christmas holiday period which is rarely cleared before March.

The renewal papers for A WREATH FOR UDOMO have not been sent to me by the copyright office and I can only wonder whether the delay is at that office or whether you left out some essential detail of the application. Did you use Form RE and include \$6? Did you give the following details on that Form:

Title: A WREATH FOR UDOMO
Publisher: Alfred A. Knopf
Published: May 8, 1956

?

If you have and they have it on record then we should get the renewal sooner or later. If not you may have a few problems.

I do hope this will be sorted out as I do not want the copyright to lapse.

A suggestion about THE VIEW FROM COYABA: I think the black churches, particularly in the South, are likely to be very interested in the U.S. and religious sections are these were modelled on the A.M.E. Church in the U.S.

I am glad we have now made contact.
Best wishes

Peter Abrahams

November 3, 1984

Giles de la Mare Esq
Faber & Faber Ltd
3 Queen Square
London WC1N 3AU

Dear Mr. de la Mare

I am glad to return the contract for THE
VIEW FROM COYABA, duly signed and with all
but one of the agreed changes made.

Having made my protest about clause 8
I have left it in as my appreciative
gesture! It is just that we do not need
that type of bonding after such long
years of fruitful association.

Best regards

Yours sincerely

23 October 1984



Peter Abrahams Esq
Coyaba
Red Hills PO
St Andrew
Jamaica
WEST INDIES

*Faber and Faber Limited
Publishers*

*3 Queen Square
London WC1N 3AU
Telephone 01 278 6881
Telex 299633, Faber G
Telegrams
Fabbaf London WC1*

*Matthew Evans
TE Faber
ATG Pocock
Desmond Clarke
Rosemary Goad
Giles de la Mare
Robert McCrum
Anthony Wagstaff*

*Secretary
WA Floyd*

*Registered office as above
Registered in England
number 944703*

Dear Mr Abrahams

Thank you very much for your letter of 11 October. As you probably realized, the contract we drafted for THE VIEW FROM COYABA is based on our standard authors' agreement form. We have indeed tried to make it as comprehensive as possible, but this is nothing new! We have put details of subsidiary rights in all our contracts since the early 1960s.

Obviously, we would be very happy to accept the changes you have suggested. Would you like, then, to make the appropriate deletions and alterations - in clauses 1(7), 2(2)(d) and 8, and, if all is now well, sign it and return it to me? We will then make the same changes in the other copies of the contract and send you one signed by us. It is good of you to say that you would be happy for us to handle some of the subsidiary rights, like dramatic, film, radio, television, and sound and video recording if the need arose; and we should be pleased to help you here in any way we can - as your agent.

We hope, of course, that we will be doing your next book, when the time comes, and I agree with you that there's absolutely no need for us to keep in the standard option clause if you'd prefer it that way.

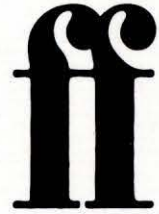
I'm much looking forward to reading A VIEW FROM COYABA when I can lay my hands on a copy.

With best wishes,

Yours sincerely,

Giles de la Mare

17 October 1984



Mr Peter Abrahams
Coyaba
Red Hills P.O
St. Andrew
Jamaica
WEST INDIES

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*Matthew Evans
TE Faber
ATG Pocock*

*Desmond Clarke
Rosemary Goad
Giles de la Mare*

*Robert McCrum
Anthony Wagstaff*

*Secretary
WA Floyd*

*Registered office as above
Registered in England
number 944703*

Dear Mr Abrahams,

Thank you for sending back your proofs for The View from Coyaba so promptly. The courier service seemed to operate very efficiently and I received the package on October 10th as you envisaged.

I have now collated all your corrections (including the substitution of 'palaver tree' for 'talking tree' without quotes as you indicated) with our proof-readers and the proofs will be returned for press shortly.

Yours sincerely

Jane Robertson

Jane Robertson
Proofs Controller

Recd : 9.10
By : Post
In : 1990

KN Rt 1/10th



HIA 198

Lenden/Lm

25

1048

Peter Abrahams
Loyaba, Red Hills

U.S. Copyright for udomo under control.
Laben Inc applying on your behalf. Assume
proofs Loyaba Loyaba arriving safely
according to plans. Regards

Frank Pike

1st October 1984



Peter Abrahams Esq
Coyaba
Red Hills PO
St Andrew
Jamaica
West Indies

Faber and Faber Publishers

3 Queen Square
London WC1N 3AU
Telephone 01 278 6881
Telex 299633, Faber G
Telegrams
Fabbaf London WC1

Dear Mr Abrahams

I'm pleased to enclose with this our form of agreement for THE VIEW FROM COYABA, which has been drafted in accordance with the terms agreed between you and Frank Pike. If it seems to you to be satisfactory, I'd be grateful if you could initial and sign it and return it to me. I'll then send you a copy signed by Fabers.

Matthew Evans
TE Faber
ATG Pocock
George Taylor
Rosemary Goad
Giles de la Mare
Robert McCrum
Anthony Wagstaff

Please don't hesitate to get in touch if there are any points about which you are in any doubt.

Yours sincerely

Secretary
JDF Nichols

Giles de la Mare

Registered office as above
Registered in England
number 944703

Giles de la Mare Esq
Faber & Faber
3 Queen Square
London WC1N 3AU

October 11, 1984

Dear Mr. dela Mare

Thank you for your letter of 1st October and the form of agreement, which came as something of a surprise in its all-embracing comprehensiveness. None of my many previous agreements with Faber required that I grant more than book publishing rights in English throughout the Commonwealth, and my exchanges with Frank Pike were bedded in the assumption that the only new feature would be that the book publishing rights in English would now be worldwide. Your list of subsidiary rights was therefore totally unexpected. And it is at least forty odd years since I was last required to promise the publisher first refusal of my next book! So I suggest the following changes:

- 1) If your having U.S. rights is to be no less favourable to me than if the book were published by an American firm through an American agent then I should have ninety per cent; my American agent's commission would be 10%
- 2) Translations: these rights have always remained with me, with my agent and sub-agent sharing a total commission of 15%. Casterman have published me in French and I would, as a matter of principle, want them to have first refusal.
- 3) Film, radio and television, dramatic, sound and video recording rights are not properly a part of a contract concerning the publication of a book. Faber would, in any case act as my agent in the event any of these rights being marketed. I frankly do not want to surrender personal control over these rights. Some terrible things have ^{been} and can be done, when books are translated from one to another medium.

If you would agree to make these three changes: a) adjust the terms for your having the American market; b) return translation rights to me; c) delete the requirement that you be granted sole and exclusive right to dramatic, film, radio and television and sound and video recording rights, I shall be happy to sign the contract. Faber would in any case handle these rights, but as my agent. And I will of course offer Faber first refusal of my next work, without having to sign a promisory note.

Yours sincerely

PIKE FABBAF LONDON WC1

RETURNING PROOFS BY COURIER TODAY
COST TWENTY-TWO POUNDS

ABRAHAMS



POST OFFICE
TELEGRAM



ICE
M



KN RL 2/26th
London / Lm

31 1627

BTA 518

Frank Pike

Peter Abrahams
Coyaba Redhills P.O
St Andrew Jamaica

View from Coyaba proofs despatched today
will arrive Friday 28th at Island Couriers #5
Knutford Boulevard Kingston telephone 8099261456
contact M S Hope regards

POST OFFICE
TELEGRAM



POST OFFICE
TELEGRAM

October 8, 1984

Ms Jane Robertson
Proofs Controller
Faber & Faber Ltd. Publishers
3 Queen Square
London W.C.1 N3 AU
England

Dear Ms Robertson

I return herewith the page proofs of The View From Coyaba

I expect you will be relieved to know that apart from the inevitable typos (and relatively few of those), I found only one important change that needed to be made and that was on page 229 where the inserted 'talking tree' has been maintained in the text despite my strong objection to it expressed in my notes of correction to the final edited ms of July 26th. Please therefore substitute 'palaver tree' for 'talking tree - and without quotes.

I thought the printing extremely good and clear though, of necessity I expect, a little cramped to get as much on the page as possible.

I am today dispatching the proofs to you by Island Couriers so you should receive them not later than Wednesday the 10th.

Yours sincerely

25th September 1984



Peter Abrahams
'Coyaba'
Red Hills PO
St Andrew
Jamaica

Faber and Faber Publishers

3 Queen Square
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Fabbaf London WC1

Matthew Evans
TE Faber
ATG Pocock
George Taylor
Rosemary Goad
Giles de la Mare
Robert McCrum
Anthony Wagstaff
Secretary
JDF Nichols

Registered office as above
Registered in England
number 944703

Dear Mr Abrahams

I am pleased to enclose a set of page proofs for your novel The View from Coyaba and would be most grateful if you could check these and let me know what corrections or changes you wish to make not later than October 15, if that is possible.

Proofs are also being very carefully checked here against your manuscript by one of our proof-readers and will be checked in-house at Faber again when your corrections are collated with our reader's set.

If there are any problems at all in connection with the proofs or return date please don't hesitate to contact me.

Yours sincerely

K Hodson
pp Jane Robertson
Proofs controller

25 September 1984



Peter Abrahams Esq
Coyaba
Red Hills P O
St Andrew
Jamaica

*Faber and Faber Limited
Publishers*

*3 Queen Square
London WC1N 3AU
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TE Faber
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Desmond Clarke
Rosemary Goad
Giles de la Mare
Robert McCrum
Anthony Wagstaff*

*Secretary
WA Floyd*

*Registered office as above
Registered in England
number 944703*

Dear Mr Abrahams,

I enclose the proofs of THE VIEW FROM COYABA, together with a note from Jane Robertson, our Proofs Controller. We are having to send them to the agent of the courier in Jamaica, the address of which I will cable to you and which you should have received by the time you read this letter. In order to get them back to us, please could you take them back to that office, and they will make arrangements for the parcel to be couriered back to us. If by any chance it is not possible to have us billed direct, let us know immediately what the bill is and we will refund it to you straight away. If there is any problem at all, do let us know.

We received your letter of 14 September today, and we will try to contact you at Radio Jamaica if there are any urgent problems. Faber Inc are pursuing the question of copyright on Udomo and we will let you know what comes of it.

Yours sincerely,

Kate Hobson
Assistant to Frank Pike

21 September 1984
MM/SP



Mr Peter Abrahams
Coyaba
Red Hills P.O.Box 20
St Andrew
Jamaica

Faber and Faber Publishers

3 Queen Square
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Telephone 01 278 6881
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ATG Pocock
George Taylor
Rosemary Goad
Giles de la Mare
Robert McCrum
Anthony Wagstaff

Secretary
JDF Nichols

Registered office as above
Registered in England
number 944703

Dear Mr Abrahams

Thank you for your letter of 12th September. I'm a bit disappointed of course that you can't face being "paraded" or "launched" but not surprised. I had taken the implication of your earlier comment but, as fate has lodged me in a sales department and the house mortgage and the childrens' shoes, personal computers and break-dancing equipment keep me there, I dutifully followed up to have it spelt out in words of one syllable. You're not alone amongst authors in being unable to stomach publishers parties and we are quite happy to do as professional a job as possible of selling into the shops and trying to get displays in them.

I hope the passage of proofs to and fro is proceeding smoothly because I would still like to separate the launch of Coyaba in Feb/March from the more general Caribbean writing campaign we have later in the season next year.

With best wishes

Mike McLennan

September 14,
1984

Mr. Frank Pike
Faber & Faber
3 Queen Square
London W.C.1

Dear Mr. Pike

Thank you for your letter of September 5th.

I am sorry but we do not use a telex service at Radio Jamaica. The telephone service at Radio Jamaica is usually reliable. It is my own personal service, which is a primitive rural service, which is not reliable. There should therefore be no problem about getting any urgent message to me by phone through Radio Jamaica.

I go down to the radio station twice weekly, on Mondays and Fridays, usually at two in the afternoon Jamaica time, which would make it about seven in the evening your time. I am usually there for about twenty minutes on each occasion, unless some urgent matter comes up. If there is need to talk to me personally on an pressing matter I can arrange to be at the Radio station at an agreed time. Otherwise the people there will hold messages or get them up to me if they are pressing. I hope this answers your concern over anything urgent arising, though I do not expect any such emergency at this stage.

I will indeed make sure that the proofs are returned to you within 14 days; that is of course provided you have made the 'reply paid' arrangement with the air courier, as you indicated in your letter of August 8th.

Thank you for taking care of the other matters, and you would by now have received my note about the copyright of A WREATH FOR UDOMO.

Yours sincerely

5th September 1984



Peter Abrahams
Coyaba
Red Hills P O
St Andrew
Jamaica
West Indies

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George Taylor
Rosemary Goad
Giles de la Mare
Robert McCrum
Anthony Wagstaff

Secretary
JDF Nichols

Registered office as above
Registered in England
number 944703

Dear Mr Abrahams

Thank you for your letter of 21st August and its enclosures. I've asked for your dedication to be included in the proofs of THE VIEW FROM COYABA, which are due at this office on September 25th and I hope will be on their way out to you within 24 hours, and reach you within another 24 hours. Would you be able to return them within 14 days? We want to pass the book for press by October 20th, and need to allow time for collating your proofs with our house reading and resolving any queries. As far as the latter are concerned I wondered if you had access to a telex machine at Radio Jamaica or elsewhere? If the telephone is unreliable it seems the best way of dealing with anything urgent that might be too unwieldy for a cable.

I will consult our export department about supplying your German reader with books and our rights people about the request from Zimbabwe and the Romanian business which Matthew Evans' secretary has shown me.

Yours sincerely

Frank Pike

Box 20 Coyaba
Red Hills P.O.
St. Andrew
Jamaica
12 September 1984

Mr. Mike McLennan
Faber & Faber
3 Queen Square
London W.C.

Dear Mr. McLennan,

Thank you for your letter of September 7.

4 I had hoped that the last sentence in the second paragraph of my letter of August 25th would prompt you to stave off the inevitable Dunphy request for a 'personal appearance' at a launching/signing party at his Bolivar Gallery/bookshop. Perhaps I was not forthright enough. I detest these 'do-s', especially when a snob-class value is associated with them.

I can assure you that one mention on Radio Jamaica, with which I am associated, and one announcement in the Daily Gleaner, would alert vastly more key people in this society to the publication of Coyaba than would any number of parties of Dunphy's.

Parties are fine when you want to go to them, whatever the purpose or motive. They are burdens to be avoided like the plague if you don't want to go. And I don't want to go. I don't think the buying of a copy of a book of mine should depend on my being a living exhibit at Bolivar Gallery!

Best regards

7 September 1984
MM/SP



Mr Peter Abrahams
Coyaba
P.O.Box 20
Red Hills
St Andrew
Jamaica

Faber and Faber Publishers

3 Queen Square
London WC1N3AU
Telephone 01 278 6881
Telex 299633, Faber G
Telegrams
Fabbaf London WC1

Dear Mr Abrahams

Many thanks for your letter of 25th August. Don't worry about the copy for the possible advertisements or posters, our representative Hugh Dunphy and I will try to cobble something together which has impact and yet is faithful to the book.

Matthew Evans
TE Faber
ATG Pocock
George Taylor
Rosemary Goad
Giles de la Mare
Robert McCrum
Anthony Wagstaff

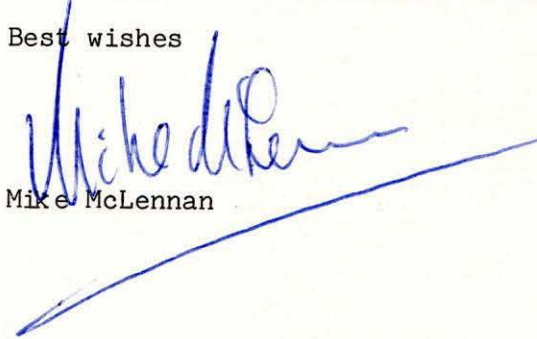
Your letter prompts me to ask another question I'm afraid. We certainly hope for bookshop displays for Coyaba and your other available titles in Jamaica in Feb/March (and incidentally again in June '85 when we are mounting another Caribbean writers campaign) but I wonder if we should proceed with the idea of a launch party or signing session somewhere. If Hugh Dunphy was to organise a perfectly sane civilised launch party (no hype, no speeches, invitations vetted by you) with one of the bookshops, would you feel able to attend? Obviously it would work wonders if we could alert key people to the publication of Coyaba and it would have much more point if you were there to talk quietly to the participants and sign a few books for them.

Secretary
JDF Nichols

Registered office as above
Registered in England
number 944703

Please feel free to discuss this direct with Hugh Dunphy, His address is P.O.Box 413, Kingston 10, Jamaica (Phone:92-68799).

Best wishes


Mike McLennan

September 11
1984

Mr. Frank Pike
Faber & Faber
3 Queen Square
London W.C.1

Dear Mr. Pike,

I have just been advised that the U.S.
copyright of A WREATH FOR UDOMO is up for
renewal not later than December 31st, 1984.

Is it possible for the American arm of
Fabers to make the renewal application as
my duly authorised agent and pay the \$6
registration fee?

If this cannot be done please let me know
by return (indeed let me know urgently in
any case) as I may have to ask Curtis Brown
to do it for me, though I would prefer to
disengage.

Alfred A. Knopf published UDOMO on May 8,
1956.

Yours sincerely



Curtis Brown, Ltd. ~~60 East 56 Street, New York, N. Y. 10022 PLaza 5-4200~~
575 Madison Avenue, New York, N. Y. 10022 PLaza 5-4200

August 30, 1984

Mr. Peter Abrahams
Coyaba, Red Hill P.O.
St. Andrew
JAMAICA BWI

Dear Mr. Abrahams:

This is to notify you that copyright in your work entitled

A WREATH FOR UDOMO

which was published by

Alfred A. Knopf on May 8, 1956

must be renewed, if you elect to renew it, not later than

December 31, 1984

For your convenience we are enclosing an application form
which contains instructions.

Curtis Brown, Ltd.

4 September 1984
ME/CMW



Mr Peter Abrahams
Coyaba
Red Hills P.O
ST ANDREW
Jamaica, W.I.

Faber and Faber Publishers

3 Queen Square
London WC1N 3AU
Telephone 01 278 6881
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Fabbaf London WCI

Matthew Evans
TE Faber
ATG Pocock
George Taylor
Rosemary Goad
Giles de la Mare
Robert McCrum
Anthony Wagstaff

Secretary
JDF Nichols

Registered office as above
Registered in England
number 944703

Dear Mr Abrahams

This is just to acknowledge and to thank you for your letter of 25 August, with its enclosures, to Mr Evans. I'm afraid that Mr Evans is at present away in Russia but I will pass the correspondence to him when he returns to the office on 17 September. In the meantime, I will show the letters to Frank Pike in case anything should crop up during Mr Evans's absence.

Yours sincerely

Constance Whittaker

C M Whittaker (Miss)
Secretary to Matthew Evans

Coyaba,
P.O. Box 20
Red Hills
St. Andrew
Jamaica
August 25, 1984

Mr. Mike McLennan
Faber & Faber
3 Queen Square
London W.C.1

Dear Mr. McLennan,

It was good to hear from the sales end of
Fber for a change and to know something
of your plans.

I am afraid, though, that I am not going
to be of any help to you. My mind is just
not cued-in to what makes for good sales or
marketing. I have never been much good at
promotion, let alone self-promotion, which is
what anything to do with my own book would
amount to. For this reason I have never
taken part in any of the launching or book
signing parties whenever I had a book out,
and which are so popular in this part of the
world.

I appreciate your concern for my views but
I have no fear that Faber will promote Coyaba
as well and as adequately as they have done
all my books over these past 30 years and more

Best wishes

Yours sincerely

17 August 1984

MM/SP



Mr Peter Abrahams
Coyaba
Red Hills P.O.
St Andrew
Jamaica

Faber and Faber Publishers

3 Queen Square
London WC1N3AU
Telephone 01 278 6881
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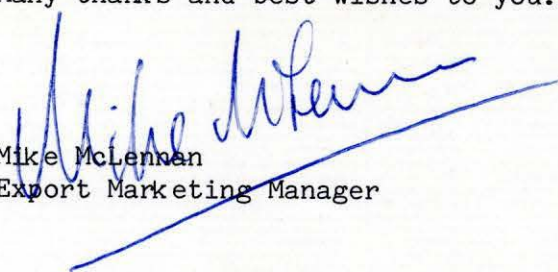
Dear Mr Abrahams

A letter from the sales end of Faber for a change.

As you know we are still anxious to schedule publication of The View from Coyaba for February 1985, ideally for simultaneous publication in the UK and the Caribbean, but above all in Jamaica. Our representative Hugh Dunphy and I are already deep in the throes of planning a proper launch and two of the ideas we're canvassing ~~our~~ for a degree of press advertising and a bookshop/library poster. Of course there's a limited amount of space to play with in both these items and I'm having trouble coming up with short punchy arresting copy and would much appreciate your own advice.

Apologies in advance if this sounds facile but I want to communicate the fact that Coyaba is an important book, a major evocation of the black experience, essential reading for any intelligent person - something Jamaican's should feel guilty about not having read when it crops up in conversations across the island. etc etc. Can I ask if there is a way you would like to present your book, a form of words or a focal point you'd use to capture the attention of readers in Jamaica and the Caribbean generally. We really would appreciate your views as it would obviously be a disaster to prepare something that you found misleading or too trite (though it is difficult to be particularly subtle in the "shout lines" of an ad or a poster).

Many thanks and best wishes to you.


Mike McLennan
Export Marketing Manager

August 21, 1984

Mr. Frank Pike
Faber & Faber
3 Queen Square
London W.C.1

Dear Mr. Pike,

Thank you for your letter of August 8: I look forward to receiving the proofs when they are ready and I will of course arrange to have them picked up from the airport as soon as I get your date and time. Our telephone service has been particularly unreliable in recent months and sending a cable may be the easiest way.

I am glad this whole business is now out of the way, or nearly so and am curious as to whether you have set a publication date yet. My own final contribution to the making of the book is the dedication which I would like to read:

This book is for the Africans.
It is also for my Daphne, the present-day
keeper of Coyaba

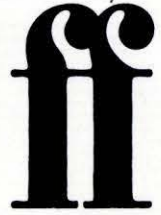
On another matter, I enclose herewith a letter from a young German reader which explains itself. I suggest you tell him which of the books are available and the cost of your dispatching them to him.

I am also enclosing a letter from Miss Holt of John Farquharson with a request from Zimbabwe. I have retained the sample of their work they sent because it is rather bulky but if you feel you would like to see it I can send it. It is essentially schools drama. My inclination is to allow them to go ahead, but without the involvement of Farquharson.

Yours sincerely

enc. Letter from Mark Fowell. W. Germany
Dorras & Walker. Zimbabwe

8 August 1984



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Dear Mr Abrahams

All the corrections and restorations listed in your letter of 26 July have now been incorporated in the final typescript as promised, and your original part structure reestablished. We hope to have proofs in the last week of September and propose to send them by air courier on, I hope, a 'reply paid' basis so that you can return them the same way. You will be told either by telephone or cable the day of despatch and the expected time of arrival. Will it be possible for you to arrange to have them picked up from the airport?

A colleague is now drafting a contract on the lines we discussed last year. We have noted your request regarding American royalties, and it may be that American publication should be the subject of a separate agreement with our American arm, Faber and Faber Inc in Boston.

I hope you received safely my cable and letter about THIS ISLAND NOW.

Yours sincerely,

FRANK PIKE

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Peter Walker/J. Dorras.

Scene One.

(The Usherette closes the auditorium doors and introduces the play to the audience.)

Good evening, ladies and gentlemen. We are going to present to you a play entitled "She Can't Even Cook Sadza". The action of the play takes place in Zimbabwe and South Africa. All the actors take part in the chorus as well as acting their own parts.

(She begins to walk away. As she does so, there is a violent knocking on the door and someone can be heard shouting "Let me in, Let me in". The usherette runs back to the door. She opens it. Wids rushes in. He is obviously very agitated and repeats over and over to himself, "Why did she do it? Why did she do it?" The usherette approaches him.)

Usherette: What do you think you are doing? Don't you know there is a play about to start? Come on, get out.

Wids: Something dreadful has happened. I've got to talk to someone. You, come here.

(He grabs a woman out of the audience.)

Wids: Why did she do it? I didn't want her to do it.

Girl: What are you talking about? Leave me alone.

Usherette: Come on, you're drunk. Get out. (She tries to take hold of Wids.)

Wids: Don't come near me. I'm warning you.

(The women rush off. Wids stares after them, still in a state of shock.)

Wids: Why did she do it? I never meant it to happen. I wish I could start again. (Pause. Wids calms down, as he begins to recall his past.) I remember there was a group of us.

(At this point two groups, one men, the other women, enter from opposite sides of the stage. Vimbai is walking slightly in front of the other women. They are talking and laughing. One of them claps his hands and they all freeze like statues. Wids starts walking amongst the group of men.)

Wids: We were always laughing, drinking. Playing with the girls. (He sees Vimbai). I remember, the first time I saw her. She was standing alone. She looked so beautiful.

(The statues explode into life and the two groups begin to taunt each other. One of the girls runs towards the boys, and hitches her skirt up. Loud applause from the men. Shrieks from the women. Wids and Vimbai are grabbed by their respective groups and pushed together. The groups then withdraw slightly and listen intently and react, in 'mock romantic' fashion to Wids declaration of love.)

Wids: Vimbai, listen to me! I know you are very young and we both know that if we marry, we must work hard to get a home of our own. But just think of it Vimbai, you and I together. We will buy a few things for the house. People will give us things on our marriage. I'm asking

Wids: you to share my life, Vimbai. To have my children. To make me the happiest man alive.

I will start paying lobola as soon as I can Vimbai. I do not want to spend one minute away from you!

(Exit Wids and Vimbai.)

Chorus: Aaah!

Girls: Share a life together.

Boys: Build a home for two.

G.: Later we'll have children.

G: Aboy for him.

B: A girl for you.

B: The payments for lobola.

B: The rent and sales tax too.

G: Our life is getting harder.

All: What are we going to do ?

G: Why did you go to the beerhall?

B: Why did you buy that dress?

G: You're always spending money.

: You're always wanting money.

All: We can't live like this.

(A station platform. Actors create the sound of a train arriving.)

(Enter Wids, Vimbai, Marufu and Zingizi.)

Wids: Goodbye, Vimbai, help them at home. I'll be back as soon as I can. You know we need the money.

Vimbai: If you think we need the money Wids.

Father: Don't forget your home, my son, and your wife.

Wids: How is it possible?

(Exit Wids. The others wave after him for a while as the train leaves, to the sound of:

He's going away. He's going away,
Forgetting his home. Forgetting his wife.
It's money he wants. It's money he wants.

CHORUS: Months passed.
Vimbai heard nothing .
Where are the dresses?
Where was the money?
Living with Wids parents.
Life was hard and lonely.

Scene Two.

3.

(Marufu and Zingizi' house. Vimbai is polishing the floor. Marufu stands watching her. Then Zingizi enters.)

Marufu: Baba , how was your day? You look very tired. Sadza is nearly ready. It would be on the table but you know how slow Vimbai is....Vimbai, stop polishing that floor and get the sadza!

Vimbai: You just told me to polish the floor. Now you tell me to get the sadza. You treat me like a slave in this house.

Marufu: How can you speak to your Mother like that? Honestly why did Wids marry you? You show no respect and you can't even cook sadza.

Vimbai: What am I

Zingizi: Stop it! You two are always arguing. There's no peace since Wids left this house. I don't know what that son of mine expects me to do. I've got to work all day and come back to a dirty house full of fighting women.

Vimbai: But father, everything I do is wrong.....

Marufu: You steal the food out of our mouths. You bring nothing into the house. How long are we supposed to keep a useless thing like you?

Zingizi: Quiet Woman! Leave her alone. She's trying but it's hard. Its hard for us all; can't you understand, Vimbai?

Vimbai: It's your son who's left me here. When is he coming home?

Marufu: You know we've heard nothing! (Exit Zingizi and Marufu.)

Chorus: Nothing! Nothing! Nothing!

(A few members of the chorus approach Vimbai, and surround Her. They begin to push her violently, as the Chorus chants:)

Chorus: Sweep it up!
Pick it up!
Wash it up!
Wipe it up!
Clear it up!
Clean it up!
NOW!

(Exit chorus.) (Enter Sindi and Shelley.)

Vimbai: Its been so long since I've seen you, Sindi and Shelley.

Sindi: Not since Wids left.

Shelley: Its been such a long time.

Vimbai: I can't get out. Let's go quickly, before they see you.

(They start walking.....)

Sindi: So they don't even let you out of the house?

Shelley: What do you do all day?

Vimbai: Work.

Sindi: It's terrible, we must get you away.

Shelley: Come and have some fun. (The girls carry on walking on the spot.)

(Enter Steve, Joe and Tods. They sit on the edge of the stage and start to mime a car. Tods is driving. Steve and Joe are in the back, drinking. After a while Joe turns and notices the girls. He slaps Tods on the shoulder. Tods turns and sees girls. He brakes and the car skids to a halt. They wind the windows down.)

Steve: Where are you going girls?

Joe: Want a lift? (Sindi goes up to the car.)

Sindi: Where are you going?

Steve: Want to come with us?

Sindi: Just a minute.

(Sindi goes back to the other two. They go into a huddle. Vimbai is reluctant to go. Sindi and Shelley return to the car.)

Sindi: We haven't got any money on us.

Shelley: (Agreeing, looking sorrowful.) No money.

Joe: Don't worry about that!

Vimbai: When will we get back?

Joe: What does it matter?

Steve: I hope she's not going to waste our time.

Tods: Don't worry, I'll make sure you get ~~back~~ when you want to.

(With screams of delight, Sindi and Shelley jump in the back with Steve and Joe. Vimbai goes round to the front next to Tods, who starts up the car.)

Tods: Vimbai isn't it? You worked in my shop. D'you remember? I was manager at O.K.'s

Vimbai: Oh yes. I remember you.

Tods: You weren't there long. What made you leave.

Vimbai: I got married.

Tods: Where's your husband now?

Vimbai: In South Africa.

(Steve leans forwards over Vimbai.)

Steve: D'you want a drink?

Vimbai: No I don't drink.

Shelley: Come on, Vimbai, why not try it. It doesn't hurt you.

Sindi: Yeah go on. You live like a good woman and look at you. All you do is work.

Shelley: Only men say women can't drink. They like to keep the best things for themselves.

Steve: We don't try to stop you drinking!

Shelley: If I was your wife, you'd stop me.

Steve: That's different. You don't go out drinking with your wife!

Joe: Only other people's wives.

Tods: Shut up you two! I'm sorry about that. All they do is drink. I like women who don't drink.

Steve, Joe, Shelley, Sindi: Oh Yeah!

Joe: He says that to all the nice girls.

Sindi: Aren't we nice girls?

Steve: Of course you are. (Cuddles.)

Joe: Can't we go somewhere more comfortable?

Tods: Alright, let's stop and decide what to do.

Joe: Just wait a minute girls.

Sindi: Don't take too long!

(The men get out of the car and cross over to the other side of the stage.)

Joe: We're having the two at the back.

Steve: Sally and Shirley.....or whatever their names are.

Tods: That's fine.

Joe: I don't think you'll get far with her.

Tods: We'll see.

Joe: I bet you don't get her into bed then.

Tods: How much?

Joe: Five dollars. (They shake on it. The girls get out of the car.)

Shelley: Are you going to be all night? We want some fun, don't we, Sindi?

Sindi: Yeah, let's go boogie.

Steve: (Grabbing Sindi) Let's go. There's a new place. Some friends of mine are in a band there.

Sindi: Oh yeah fine what are we waiting for?

Shelley: (blowing kisses at Joe). Come on, big boy.

(Tods accompanies Vimbai and the three couples start walking on the spot. They are surrounded by the chorus.)

CHORUS: So the bet is on
Vimbai is cold
What can Tods do?
What you gonna do Tods?
What you gonna do?
Put your arm round her,
Put your arm round her,
Go on! do it! do it!

(Vimbai looks round and Tods uses his extended arm to scratch his head. Vimbai smiles at him and he does put his arm round her. He then puts his thumb up to

(....the other couples. All three couples freeze.)

CHORUS: Keep trying,Tods,
 She's not so cold
 Tell her you love her
 You want her
 You need her
 One day you'll marry her,
 You'll never deceive her,
 Will you,Tods?

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Scene Three.

7.

CHORUS: Wids wanted money
He went down South
The land of gold
And apartheid.
The money flowed
And so did the drink
And always
Always...women
One evening....in Wids flat..

(Enter Wids. He collapses, somewhat exhausted in a chair. There is a knock at the door. He goes over and opens it.)

Wids: Come in, Simba, sit down. What's wrong with you?

Simba: I really want to see my family. I just got a letter. My brother is ill.

Wids: That's bad....

Simba: Sometimes I hate being here.

Wids: Come on! You're making more money here than you'd ever make at home. You're having more fun. It's a good life.

Simba: How can you say that?

Wids: When I was at home I didn't have enough money to buy a pair of trousers - my wife was always wanting money from me -... It was terrible. I can do what I like here.

Simba: No, you can't. Money makes you blind! The white's boss here. You can't live in a white man's area, even walk there without a pass....They give you just enough money to keep you quiet....

Wids: Suits me fine! Come on, you need a drink. We both need a drink.
(Exit Wids and Simba.)

(The Chorus enters and takes up statue-like poses of people in a disco.)

Wids: Look at that woman, Simba. I have feelings about her.

Simba: (confused) What kind of feelings?

Wids: You are not a kid. I want that woman over there. You go and order brandy and I will ~~do everything~~ invite her to drink with us.

Simba: O.K. Wids. Give me the cash and I will do everything quickly.

(Wids approaches the woman. As he takes her hand, the statues come alive and start to dance. They form a ring round Wids and the girl. One of the chorus goes off and grabs a bench. He is a bus driver. The others dance away from Wids and the girl. They form separate lines of men and women behind the driver. The music stops. The chorus changes into people on the bus. Simba shouts to

Wids: "Hey, Wids the bus." They look around and notice everyone has gone.)

Wids: Can I take you home?

Girl: You can take me, but you can't stay.

Wids: We'll see about that. (They join the bus.)

CHORUS: Everything costs you
Here in S.A.
Pay your bus fare
Pay your girlie
Buy a night
Of love
Forget tomorrow
Let's live now!
Forget the family
Forget the home
Forget the wife
Yeah!

(The bus dissolves on the "yeah.")

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Scene Four

9.

(Enter Tods and Vimbai.)

Tods: We've been seeing each other for a long time. When are you going to love me?

Vimbai: You know I can't, Tods. I told you from the beginning. We are only friends.

Tods: You are my only friend. Can't you see, Vimbai? I am spending all my time with you. I'm spending money on you - everything. I want you Vimbai.

(Enter Wids and the girl from the opposite side of the stage.)

Wids: That was a great night. When are we going to do it again?

Girl: You really like me?

Wids: Of course I do. You know that.

Girl: How do I know? You men are all the same. Women mean nothing to you.

Wids: Well I'm different, you'll see....We'll spend some time together. I'll make you happy.

Tods: I could make you so happy, Vimbai. What are you waiting for? A man who'll never return? How long is it Vimbai? When did you last see him? Get a letter from him?

Vimbai: He went away about a year ago. I've had one card. He said he was in Jo'burg.

Tods: One card in a year! Do you think that man loves you? I wouldn't treat you like that. I would always look after you.....(He tries to put his arm round her. She walks away.) Why did he go anyway?

Vimbai: He had to leave.

Tods: Why?

Vimbai: We needed money. He had to get money for both of us.

Wids: (counting notes) Here take this.

Girl: I don't want your money. I'm not a prostitute. (She turns to go, and Wids grabs her.)

Wids: I know you're not a prostitute. This is just a present. Buy yourself a dress. I think you're beautiful. I want to see you at your best.

Girl: You really want to see me again?

Wids: Yeah, sure.

Girl: You're not just playing with me?

Wids: What do you think?

Girl: Perhaps you are different. Most men want something all the time. I'm going to buy a lovely dress for you. It's only for you now.

(Wids starts to go. She grabs him.)

Girl: Are you married?

Wids: Of course not. I'm free as a bird!

Vimbai: I'm a married woman, Tods. I can't go with you. You know that!

Tods: And your husband? Do you think he's alone now?

Vimbai: Just leave me alone. I can't stand it any more!

Tods: You can't stand it anymore? What about me? You want me to take you out. You want me to buy you things. You don't give me anything.

Vimbai: Listen, Tods.....

Tods: No you listen! You're just using me until your husband comes back...

Vimbai: No, Tods!

Tods: Then prove it....

Vimbai: Give me time. You know I'm living with Wids' parents. It's dangerous. It's dangerous even seeing you....if they find out....

Tods: Alright, but I warn you, Vimbai, don't wait too long.

(Exit Tods. Vimbai watches him, and then turns to go. She notices Rudo, who has been watching her all the time. She tries to carry on walking calmly away. Occasionally, though, she turns round anxiously. Rudo is still watching her. Vimbai hurries off. Rudo calls the Chorus.)

Rudo: Quick, come here. I've just seen her, with a man.

CHORUS: Who? Who?

Rudo: That girl, Vimbai.

CHORUS: Vimbai! Vimbai!

Rudo: Living with her husband's parents.

Woman: Playing with another man!

CHORUS: Women like that! Women like that!

(Rudo: I won't let her speak to my daughter.

Woman: We mustn't let her in the church.

CHORUS: She's the sort of woman
She's the kind of woman
She's the type of woman.
Pah!

Rudo: We were never like that.

CHURUS: Never! Never!

Rudo: Always waited for our husbands.

Woman: Always worked for them too.

Rudo: We didn't want a good time.

CHORUS: Did you? Did you?

Rudo: Girls today have no respect.

CHORUS: They think they're men too.

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Scene Five.

11.

(Zingizi and Marufu's house. Zingizi is reading the newspaper. There is a pile of washing on the floor, which Marufu is examining. She walks to the door, and looks out.)

Marufu: This is the second Sunday, she's been gone all day. There's all the washing to do. The cooking. And Rudo says she's been out with a man!

Zingizi: You say she definitely saw her with this man?

Marufu: They saw her.

Zingizi: So there is nothing to do. We can't keep her here any longer. Why did Wids leave without giving her a child.

Marufu: So you blame Wids! You think it's his fault she's become a prostitute?

Zingizi: I didn't say that. But you know he has sent no money - no letters, nothing. We are left to keep his wife - to do everything....

(Enter Vimbai.)

Marufu: Where have you been?

Vimbai: I think you know. I've been with my friend.

Marufu: You have a lot of men friends now.

Vimbai: I have one. I saw your friend, Rudo, spying on us. She told you the story I suppose.

Marufu: (slapping Vimbai.) You prostitute! I don't want dirt like you in my house. Eating my food. Sleeping with other men!

Vimbai: I have not slept with any man;.....

Zingizi: You must take your things to your Aunt's house, Vimbai.

Vimbai: I am sorry father. I promise, up to this time, we are only friends. Father, I have been so lonely, hearing nothing. I'm young. I can't help it it sometimes I want to go out, have fun. It's so hard. I have tried.

Zingizi: A married woman cannot behave in this way. She has duties. We have kept you, Vimbai. Put the food into your mouth. We cannot allow you to behave like this. What would Wids say? When he returns, everything will be decided. Goodbye, Vimbai. (Exit Marufu and Zingizi.)

CHORUS: You knew it would happen.

Vimbai: But what have I done?

C: You're a married woman, Vimbai.

You have a duty.

You must obey.

V: But where is my husband?

C: He's working.

For you, Vimbai.

Scene 5 (cont.)

Vimbai: But why must I?

CHORUS: Don't ask questions!

(Vimbai runs away, as if trying to escape from everything. Enter Sindi and Shelley.)

Sindi: What's the matter, Vimbai?

Vimbai: They've sent me away.

Shelley: Your Mother and Father, that's bad.

Vimbai: What can I do now?

Shelley: How can we help her? What's she going to do?

Sindi: She's got to go somewhere. What about your own family?

Vimbai: They're very poor. I don't want to do that.

Sindi: What about Tods?

Vimbai: What will people say? What if Wids comes back?

Shelley: Listen, Vimbai. Worry about today. Where else can you go? Tods can help you. You can get money from him.

Sindi: But be careful. Don't get pregnant. That way you're still a free woman if Wids, ~~xxx~~ if Wids comes home.

Shelley: Anyway, Tods wouldn't want a pregnant woman. (They take Vimbai off.)

(Enter Tods, walking. Steve and Joe rush up to him.)

Steve: Hey Tods!

Tods (turning.): What is it?

Joe: Vimbai's looking for you. They've kicked her out.

Tods: Who?

Steve: Come on! You know, her parents. You've been seen together.

Steve: Look, Tods, you're in trouble. She wants to stay with you.

Tods: Well, that's fine.

Steve: Tods, it doesn't matter about the bet. This is different. This isn't just sleeping with her. She wants you to keep her. You must be careful Tods.

Joe: That's right. She's going to trap you Tods.

Tods: I'll keep her for as long as I want. If she's any trouble, I'll throw her out. I know how to treat women, I'm not a child. Come on. Let's go and find her.

CHORUS: Vimbai's with Tods
She's got a man
Sometimes she wonders
Where is Wids?

CHORUS (cont.): Two years now
Not a word
Why did he marry her
Just to leave her?
Does he ever
Want to see her
Again?

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Scene 6

13.

(Wid's flat in S.A. The girl stands with her back to the audience, trying to do up her skirt. Wids watches her.)

Wids: You're getting fat. But I like ~~my~~ women fat. So that's alright.
(He approaches her. She backs away.)

Wids: What's the matter?

Girl: Nothing. I just don't like being called fat, that's all. And I've got to go.

Wids: What's the hurry?

Girl: I've got to see the doctor. I'm not feeling well.

Wids: You didn't say anything to ~~me~~. You're not pregnant, are you?

Girl: Of course not. (Girl exits.)

(Wids stares after her. Then he goes off stage and returns with a suitcase. He starts packing. Enter Simba.)

Simba: What are you doing, Wids?

Wids: I've got to go. I've got to leave this place.

Simba: Why? I thought you loved it here?

Wids: Things have changed. I think my girl's pregnant.

Simba: Do you really have to leave her like this?

Wids: She was alright for a good time. But that was all. I told her. She knew the situation. I'm a married man.

Simba: You told her that?

Wids: Not exactly. Ah, look, you know how it is Simba. Women don't want to hear those kind of things. They want you to lie to them.

Simba: That's not true, Wids, and you know it. You've treated her like dirt. She's been good to you.

Wids: You marry her then. You seem to like her. I'm going home. I want to see my wife.

Simba: Son of a bitch.

Scene 9 (cont.)

16.

Wids: She can throw her bastard off the Birchenough Bridge for all I care.
(Laughter. Freeze.)

(Vimbai takes her hands from her face, and looks at the sleeping child. She reaches over and takes the pillow from the top of the bed. Starts to sing softly. Lifts the pillow to her chest and rocks it as if it were the child. Suddenly she pushes the pillow onto the child's face, and suffocates the child. Holds the cushion there.....)

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Frank Pike

-

Peter Abrahams
Coyaba Red Hills P.O.

Your letter 26th July received. We
will carry out your instructions
Letter follows regards.

HN RL 4/27th

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Peter Abrahams
Cayaba Red Hills

We propose to re issue 'This Island' now
in paperback in early '85 stop unless you
advise us other wise by return we will
include the 19 pages from Knopf edition
referred to in your letter of 21st March
1984 stop regards

Frank Pike

July 26. 1984

Mr. Frank Pike,
Fber & Faber
3 Queen Square
London WC 1 N3 AU

Dear Mr. Pike,

Herewith my responses to the final edited version of the manuscript. Because of the very large number of errors I had to go through it several times. The whole chore would have been quicker and easier if you had given Anne Walmsley that original list of corrections. You will find many references to that list in the one I enclose with this letter. Please let Anne Walmsley see a copy of this present list, and I expect it to get more serious and respectful attention than my earlier list received. I would hate to have to make the same corrections on the galleys!

You will note that I have asked for the restoration of a few cuts at points where I felt the cuts diminished the impact of the story. These were short so that the bulk of Anne Walmsley's cuts are intact. I have also quarrelled with bits of editing which I thought sloppy and with one or two cases of 'editing out' of provocative or controversial ideas. A new technological barbarism may sound wildly shocking until we think of Agent Orange and defoliants and the scientific use of human hair and skin by the Nazis and the new generation of weapons that kill people but leave real estate intact! The new technological barbarism is not all that far off and editing it out won't make it go away. I found the straight cuts generally more acceptable than the changes and I suggest you pay close attention to my comments on these.

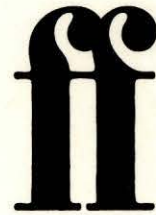
Now for the shape and structure of the book. As you must know by now I do not think your place names for section heads, with or without dates, is any sort of improvement on my original structure with its six much more balanced and integrated sections each headed by the names of the key personalities of the story. And I frankly do not think nine numbered chapters does anything for the appearance of the book and your non-reader booksellers will certainly learn nothing from that. In any event, you have other ways of getting to booksellers rather than rearranging the concept and appearance of my book. I must therefore insist that the appearance of the book remains as I first conceived it and laid it out. None of your alternative suggestions are an improvement on that. If any had been I would have accepted it.

Sorry I cannot help you with the blurb; I have no competence at it and I do not think writers should be involved in writing their own blurbs. Just one small point of fact. Michael Manley's government did not 'collapse'; it was voted out of office in the general elections of 1980

In case you have mislaid my original section headings you will find them reproduced in that Reader's Report you sent me ~~over~~ ^{back} a year ago.

Yours sincerely

27 July 1984



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Giles de la Mare
Robert McCrum
Anthony Wagstaff

Secretary
JDF Nichols

Registered office as above
Registered in England
number 944703

Dear Mr Abrahams,

Further to my cable of today, I still haven't solved the mystery of the discrepancy between the Faber and Knopf editions of THIS ISLAND NOW but I have now been able to compare them and it is perfectly true that 19 pages of text appear in the latter which are missing from the former. After some discussion here I'm writing to propose that we reissue the book in paperback early in 1985, including this passage. I hope this meets with your approval. We need to put the work in hand pretty well immediately so I shall look forward to hearing from you whether you agree as soon as possible.

I have already asked Curtis Brown New York whether the US market will be available for us.

With best wishes.

Yours sincerely,

Frank Pike

August 3,
1984

Mr. Frank Pike
Faber & Faber Ltd.,
3 Queen Square
London WC1 N3 AU

Dear Mr. Pike,
Thank you for your cable and letter of
July 27 concerning the reissuing of
THIS ISLAND NOW with the missing passage
included. It seems a sensible solution to
an unfortunate matter and I have no objection.

Your sincerely

6 July 1984

ff

Peter Abrahams Esq
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Dear Mr Abrahams,

I'm very relieved to know that the manuscript of THE VIEW FROM COYABA arrived safely. I'm sorry it took such a long time to reach you: we did consider sending it by air courier but the cost was terrifying. However, I think we will have to consider it again when sending you proofs, which will of course be somewhat easier to handle. If you want to restore any of the cuts and changes which have been made, please let us know what they are as soon as possible.

Both Anne and I should have been more explicit about our reasons for suggesting place names as part-titles. In a way they are extrinsic to our feelings about the text as such: the aim was to bring out the immense scope of the novel by making it easier to demonstrate to a widely dispersed and varied readership all over the world, both before and after publication, bearing in mind that our first customers are booksellers who don't necessarily read everything before they order it. Speaking personally, I found them a great help towards keeping the whole novel in my mind while rereading it at intervals over several days (and I think there will be few who will have the time to read it at a sitting). However, as you have pointed out, the blurb can help with this as well, and I enclose a first draft of one for your comments (it is much in need of improvement). I have talked the question over with Anne, and we both feel that if I fail to persuade you to accept our idea then the best solution is, as you say, to have simply a prelude followed by nine chapters referred to simply by numbers.

The paintings you sent us are now with our jacket design agency, to whom I handed them over recently after having them in my own possession. The photographs and negatives you sent in October are also safely with our Publicity Department. I look forward to hearing from you with your comments on the typescript.

Yours sincerely,

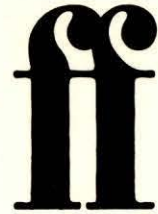
11 11 8

THE VIEW FROM COYABA by Peter Abrahams

Only Peter Abrahams could have written this novel. It begins and ends at Coyaba - the rugged, bush-covered piece of land in Red Hills, behind Kingston, Jamaica, where he has made his home since the fifties. With the principal characters a family descended from runaway slaves in Jamaica, whose own ancestors were brought from the Guinea coast of Africa, the book spans 150 years of black people's history: from just before the Emancipation in 1833 until just before the ~~collapse~~ ^{defeat} of Michael Manley's government and the ousting of Idi Amin in 1980. This history is brought marvellously to life in a series of significant episodes: the southern USA in 1912; Liberia in 1932; Uganda and Kenya in 1953; Guinea and Nigeria and Uganda again in 1972; Jamaica in 1980. The different kinds of black communities in all these places are vividly and authoritatively evoked, as are the kinds of individual relationships (especially between men and women) which emerge from them. In the course of the story Abrahams creates many unforgettable and well-rounded characters: Samson, the leader of the runaway slaves; the matriarch Sarah, grandmother of Jacob the pioneering missionary in Liberia and bishop in Uganda; and his son David the revolutionary. The reader also meets a number of historical characters.

Born in South Africa, from where he came to England before moving to Jamaica, Peter Abrahams is the author of many novels and the famous and best-selling autobiography, TELL FREEDOM. His work has always concerned itself with the human dimension to history and politics. This monumental novel is the crowning achievement of his career.

28th February 1984



Peter Abrahams
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West Indies

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Dear Peter

It was a great pleasure to meet you while I was in Kingston. Thank you for the rum and the avocado (which was delicious).

Matthew Evans
TE Faber
ATG Pocock
George Taylor
Rosemary Goad
Giles de la Mare
Robert McCrum
Anthony Wagstaff
Secretary
JDF Nichols

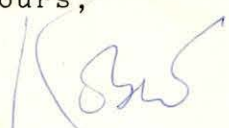
I've spoken to Fabers on my return about VIEW FROM COYABA, and you can be sure that a copy of the novel, marked up with editorial suggestions, will be with you by the end of this month. Providing the editorial discussions aren't too long-drawn-out, there's absolutely no reason why we should not launch the book with great fanfares, both here and in the Caribbean, in the Spring of 1985. It would, by the by, form part of a major Faber fiction promotion, which would only be to its advantage, I feel.

Registered office as above
Registered in England
number 944703

We're also looking to bring some new vitality to our Caribbean publishing with a promotion of writers like yourself, Derek Walcott, John Hearne, Wilson Harris, and a new one, Caryll Phillips. I hope to be writing to you very soon about a very specific list of suggestions for new Abrahams as paperbacks, in a uniform edition.

With very best wishes,

Yours,


Robert McCrum

P.S. If there are any points or queries you would like to take up with me, please don't hesitate to call.

1 March 1984



Mr Peter Abrahams
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Dear Mr Abrahams

I will try and make this a short letter! Anne and I were able to discuss your letter of February 6 earlier this week, and the result is that she will start work on your typescript straight away with a view to our letting you have our detailed editorial suggestions early in March. Your position is entirely reasonable, and in the editing our aim will be to follow your prescription, and you will most certainly have a final say as to whether we have succeeded - that is, you will have approval of the final typescript.

With best wishes,

Yours sincerely,

FRANK PIKE

Anne has just rung to say she is making good progress & you should hear from us in 10 days or so.

June 26, 1984

Mr. Frank Pike
Faber & Faber
3 Queen Square
London WC1

Dear Mr. Pike,

The manuscript has now arrived and I will write you in detail on the text and the points you raise when I have gone through it. If it is consistent with Anne Walmsley's indications in her first revision I expect us to have no real difficulties.

I expect Anne Walmsley will have told you how appalled I was to discover that you had not given her that list of corrections I sent you all of nine months ago, and a quick and random check showed mistakes in the final text which would have been picked up if you had given her that list. I have, as she must have told you, sent her a copy of that list. I hope you have not similarly lost or misplaced the photograph, negatives and coloured illustrations I sent you as these cannot be replaced.

What I do find a major sticking point is the idea of^a novel having section heads that are geographic locations. It is almost on a par with the idea of dropping dates into the text; both of which would be fine in a travel book or a reference book or a general political discussion book, but surely not in a work of fiction, no matter how realistic or bedded in history and geography and having historical figures as part of the narrative. I am prepared to accept any idea or suggestion which is an improvement on my section heading. A series of geographic locations, with or without dates, is no improvement. So please either come up with something better or go back to my original section heads.

Your simplest alternative is just to have the sections numbered (not even called chapters) and then subdivided with smaller Roman numerals. This would have the advantage of not appearing to break the book up. My own preference is of course for the same pattern that I established in A WREATH FOR UDOMO which no-one seemed to find fault with at that time. To visualise your proposed lay-out, I separated the sections and laid them out and walked into the most terrible mental block! No novel has any business looking like that.

Yours sincerely

.15 June 1984



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Registered office as above
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number 944703

Dear Mr Abrahams

Here is a copy of Anne Walmsley's finally edited text of THE VIEW FROM COYABA for your approval. There are a few comments and queries, some of the latter I'm afraid possibly resulting from the fact that, embarrassingly, the list of corrections you sent last year never actually reached Anne and I failed to keep a copy. This has only just emerged because of a misunderstanding between me and her, and I can only apologize.

As you will see Anne has carried out her suggestion and the book has been divided into chapters, to which she has added place names but not dates. However she has retained your title 'Prelude' for what might have been called Chapter One. She has reinstated the brief description of the sea front at Conakry in Chapter Seven.

A few detailed queries:

p 58, 5th and 13th lines from the top. We don't understand the references to 'Sarah's book'.

p 173, 3rd line from the bottom. The meaning of the sentence beginning 'She chooses the strongest...' is not clear.

p 520. We have said that Jacob was in his early forties, not in his thirties, when he first arrived in Uganda. In Liberia, he talked of having known Harriet more than 20 years before, and he was 18 when he met her. Would you prefer 'in his late thirties'?

I hope by the time you read this we will have been able to speak on the telephone about the best and quickest way of dealing with proofs, etc, given that we now want to get ahead with production as quickly as possible with a view to publication early in the New Year.

With good wishes,

FRANK PIKE

June 23, 1984

Miss Anne Walmsley
113 Bedford Court Mansions
London W.C.1.

Dear Anne,

The manuscript has not yet reached but a photocopy of the accompanying letter from Frank Pike arrived yesterday, and I was appalled to learn that you have gone through the manuscript without seeing that long and detailed list of corrections I sent Frank Pike almost a year ago. I find it incomprehensible to ask you to undertake this kind of task and not let you have the author's own corrections as part of the material you have to work on. I will not be able to assess the effect of this until I have gone over the ms.

Meanwhile I enclose herewith a copy of those corrections to ^{let you} at least see whether any of your 'tightening' was affected by not having them.

Yours sincerely

Peter Abrahams

15 June 1984

The original of this letter is attached to the manuscript of *THE VIEW FROM COYABA*, which was also sent airmail today.



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Dear Mr Abrahams

Here is a copy of Anne Walmsley's finally edited text of *THE VIEW FROM COYABA* for your approval. There are a few comments and queries, some of the latter I'm afraid possibly resulting from the fact that, embarrassingly, the list of corrections you sent last year never actually reached Anne and I failed to keep a copy. This has only just emerged because of a misunderstanding between me and her, and I can only apologize.

As you will see Anne has carried out her suggestion and the book has been divided into chapters, to which she has added place names but not dates. However she has retained your title 'Prelude' for what might have been called Chapter One. She has reinstated the brief description of the sea front at Conakry in Chapter Seven.

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I hope by the time you read this we will have been able to speak on the telephone about the best and quickest way of dealing with proofs, given that we now want to get ahead with production as quickly as possible with a view to publication early in the New Year.

With good wishes,

FRANK PIKE

21/3/84

Mr. Matthew Evans
Faber & Faber,
3 Queen Square
London WC1 N 3AU

Dear Mr. Evans

I had a disconcerting telephone call yesterday from a local teacher-journalist, Jimmy Carnegie, whom I know and who said he was checking on behalf of someone doing a thesis on This Island Now what the reason was for the discrepancy between the Faber edition on the one hand, and the American Knopf and Collier editions on the other. An entire section of a little over 19 pages in the case of the Knopf edition, and 17 pages in the more closely printed Collier, preceding the final chapter, are not in the Faber edition.

I had to tell him I had not, till then, been aware of the omission, that I had not been consulted or even informed of the 'editing out' of a chunk of my work.

I sincerely hope this was an isolated aberration and that nothing like it will happen again.

Yours sincerely

March 30,
1984

Dear Anne,

Just a note to let you know that I have accepted all your proposed cuts - some reluctantly but understanding that they do help improve the tightness of the book.

I expect Frank Pike will let you have a copy of the letter I sent off yesterday. Please make sure he lets you have that list of corrections I sent him back in September of last year. The whole thing has dragged out for far too long and I am glad the 'chat' is over at last. You've done a v. good job this far.

Sorry I cannot take on an Index; too many other things on my plate.

Should be back home in three weeks.

Best regards

March 29,
1984

Mr. Frank Pike,
Faber & Faber,
3 Queen Square,
London WC1 N3 AU

Dear Mr Pike,

I have now gone through the typescript with Anne Walmsley's bracketed suggested cuts and you will be pleased to know that I am prepared to live with all of them. They do tighten the narrative pace and achieve the cuts you want without doing any basic violence to the spirit of the story. A few important points of detail have been lost - but these were probably more important to me personally than to the story. I regret for instance the tendency to cut some of the 'inessential detail' - the very brief description of the seafront at Conakry and the odd relationship between France and her ex-colonies and the reference to Felix Eboue; the reducing of the role of one of my favourite 'characters' Jane; the description of some of the 'coloured' food - but I accept that the story moves without them and I suppose only the 'essential' details are the stuff. I would have preferred some of the inessential to have remained but no fuss.

I note that you have not incorporated into the TS any of that long list of corrections I sent you on September 19th of last year. I think Anne should have a copy. I note too that despite your letter there are a number of unmarked pages which I assume were photocopied before you decided to send only the marked ones. Some of the proposed cuts - e.g p. 63, 454, 455 etc - are not quite clear, as though double-marked. I expect this will be made clear in final TS. Pages 390, 397, 535 re Lake Turhkana, it was Lake Rudolph at the time of the story. P.17 check with Boy Scouts Association on making of fire. 355 proposed cuts unclear and cannot see sense. 549 dogs known to live 30 years. 626 ".....we must separate ourselves from this destructive westernism". 486 they talked of 'Jews' not Israel in East Africa of the time. 564. After "She recalled how empty she had been at the time" insert "Too empty to even think of John's children about whom she now thought so often, with longing and curiosity but without worry because she knew they were safe".

On page 120, which was not sent, the Nana holds 'his' tongue, not 'her' tongue.

Finally on dates. I suggest you get over ^{your} the problem by using that part of your Readers report which lists the dates for the various sections as part of the publisher's 'blurb'. I remain opposed to 'dropping' dates into the text. For the reader who is really interested the clues abound; if he is too lazy, too bad: the general reader should not be burdened with dates in what is supposed to be a novel rather than a work of reference.

Sincerely

113 Bedford Court Mansions
Bedford Avenue London WC 1

8 March 1984

Dear Peter

So good to be in touch direct: now that you know that Fabers have asked me to be involved in the editing of your great new book, The View from Coyaba. I'm afraid, though, that you must have found my report of 22 November strange and upsetting: partly because it was almost entirely ~~xxx~~ concerned with proposed cuts, and partly because it suggested a couple of chunky cuts. But it resulted from Fabers asking me to read the TS with a view to tightening it and shortening it: and I was not then aware - as you must have guessed by asking that my attention be drawn to the last two paragraphs of your letter to Frank Pike of 4 October - that you were fundamentally opposed to 'lifting sections or huge chunks off of the manuscript'.

As soon as Frank Pike received and showed me your latest letter, of 6 February, I took back a copy of the TS and went through it again, seeing where I could prune and tighten and pencilling in square brackets. Frank has now been through it too, and in sending it to you in the next few days will, I know, be explaining that the suggested cuts represent our joint recommendations.

I'm sorry that I wasn't also able to complete our suggested editing. But for some time now I have had an overseas trip booked from 9-30 March. Although I've put other freelance work on one side in favour of your book over the past fortnight, I have still not been able to do all the work on it that I would have liked to have done before you see it.

However, at least you will now have a chance to consider what we propose in the way of cuts. I very much hope that you will find the majority acceptable and not causing interference to the richness and important dimensions of the story. I look forward to hearing your reaction, and then to getting down to the final editing, when I'm back: you will then of course see the completely edited TS and have a final chance to approve and reject what I have done.

I'd also like to take this chance to say directly just how much I admire the book. I found it even more impressive and moving on a second reading.

Now while I'm writing, can I raise something quite different, concerned with my other work? When I saw you and Daphne in July 1982, you'll remember my showing you and discussing with you the magazine Index on Censorship, of which I'm the Africa Researcher - and asking if you'd be interested in writing for it. Daphne subsequently sent me an excellent interview which you'd given some years back on press freedom in Jamaica. Is this a subject on which you'd be interested in writing for Index? My colleague there who covers the Caribbean with Latin America, Nick Caistor, is preparing an issue of the magazine with a Caribbean focus, and would very much like to know if you'd be willing to contribute to it. If so, please could you write to him direct:

Nick Caistor
Index on Censorship
39(c) Highbury Place
London N5 1QP

If you could let him know the topic and approach that you would like to take, he will write to you with all the practical details.

But you are very probably too busy for this! I see from your last letter that you too will be travelling soon; and I know you're anxious to get started on another book.



Royal Mail

Peter Abrahams

Coyaba

Red Hills PO

St Andrew

JAMAICA

Sender's name and address

Anne Walmsley

113 Bedford Court Mansions

Bedford Avenue

London WC1B 3AG

Postcode

An aerogramme should not contain any enclosure

.12 March 1984



Peter Abrahams
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Anthony Wagstaff

Secretary
JDF Nichols

Registered office as above
Registered in England
number 944703

Dear Mr Abrahams

By the time you get this I think you will have received a letter from Anne Walmsley about THE VIEW FROM COYABA; this letter precedes, by I hope not too long an interval, a copy of the typescript. On it you will find our agreed recommendations for detailed cuts. These exemplify the general proposals listed at the bottom of page one of Anne's report: we are relieved to know that you agree with them in principle, and look forward to hearing in due course which cuts you accept, which you reject, and which you accept with modifications. These will then be implemented when Anne comes to edit and prepare the manuscript for press. As you will see, Anne did not complete the latter process before leaving for Sri Lanka. You will of course be shown the final edited and corrected text for approval before it goes to press.

On the other points in Anne's report on which you comment:

- 1 Section headings We're glad you are willing to accept Anne's suggested alternatives, but note that you are against including dates. We understand that, but still feel that, for readers less close to the historical background of the story, some indication of the time of each section would be helpful. You yourself give dates for the Prelude (pp 2 & 21). Although, as you say, dates of other sections can be worked out, this would involve research for many readers. Agreed that the novel is primarily a fictional story: but the factual historical context is at all points relevant to the story. As an alternative, could the odd date be slipped into the text?
- 2 Emma Baari Agreed, she would not worry about her two children by John Chitole, knowing that they were being brought up by John's family. What we find strange is that, after p547, there is no mention of her missing them, wanting news of them - until p615. Almost as if she no longer feels she's their mother: in contrast with her very close concern for the first child (p428). Could a reference or two perhaps be slipped in?

Continued ...

12 March 1984

Finally, may I endorse what Anne will have told you about the effect on ~~the~~ both of us of reading through the book again.

With best wishes,

Yours sincerely,

FRANK PIKE

PS Contrary to what I said earlier, I am only sending the pages with editorial marks. The aim is to make the parcel slightly lighter.

We have copies of all these pages and Anne has a list of those where cuts are proposed.

As from:

Coyaba,
Box 20,
Red Hills P.O.
St. Andrew. Jamaica

February 6, 1984

Mr. Frank Pike,
Faber & Faber Ltd.,
3 Queen Square,
London W.C. 1.

Dear Mr. Pike,

Your letter of January 16th finally reached me on February 3rd.

I think we've been making what strikes me as unnecessarily heavy weather of this whole editorial matter and I hope this letter will help dispel it.

To begin with your general point of the committing of resources: I do appreciate it even though it does sound a bit portentous. I hope you also appreciate the fact that it is because I have already committed my own vast resources of years of research and thought and emotional and creative energy into the writing of The View From Coyaba that I am not prepared, as I told you in my letter of October 4th, 1983, to accept the idea of final control of manuscript content passing from my hands. I hope you will re-read that letter very carefully and, perhaps, pass the key points I make in its last two paragraphs on to Anne Walmsley; I think it would be only fair to her. The postscript of your letter of October 17th, 1983, and indeed the entire letter of that date suggested that you accepted this basic position of mine. That, I assumed, was the 'mutual act of faith' between us, and it was on that basis that I awaited your detailed suggestions for the pruning and tightening that would improve the manuscript without violating the integrity of the book I wrote and intended to write. I have waited the best part of half a year for those suggestions, which is a long time, so I was rather disappointed by the tone of your letter of December 1st with its ^{new} invitation to initiating editorial discussions. I have myself, by way of explanation, edited a weekly newspaper for several years, a specialist monthly magazine for several years, and been the editorial controller of a daily regional radio news programme when all the radio stations in this part of the English-speaking Caribbean were owned by British Rediffusion; so I do have considerable editorial experience which has made me rather sensitive to both the good and the bad points of the editorial process. However, if the Reader's Report you sent on November 24th now represents

the Faber position we can get on with the substance of the matter.

To begin with the areas of easy agreement:

We can agree that the way in which the book is divided can be improved, and if you have a strong preference for not having the different section headed by the names of people, I will go along. I would accept your reader's alternative section headings without the dates. I have deliberately avoided dating the sections as well as manuscript content itself, though, as your reader has shown, there is a sufficiency of clues for anybody - a serious student, a political type or researcher - to be able to pinpoint any date they are interested in: i.e. the date Freddie Mutesa was deposed is a matter of historical record so the specific day on which Jacob's wife died and was buried can be easily ascertained with a little thought and effort. This is supposed to be story, not a potted history, and I want it read as story first and as the historical document which interests your reader only secondarily.

We can agree, too, in principle, on the specific points for a thinning and tightening, with the page references, in the last paragraph of the first page of your reader's report. I am sure that when these are made a little more specific and detailed (as in that detailed list of corrections I sent you on September 19, 1983) we should have no difficulty agreeing.

The apparent inconsistency in Emma Batari's concern for her children is in fact dealt with when later talks about them going to John's family and into the tribe where there are no orphans or homeless children.

I would like you or Anne to let me have all the specific and detailed points, including pages, paragraphs, lines if necessary, where you feel cuts would tighten the book.

I am basically hostile to the notion of 'editing out' by lifting sections or huge chunks of out of the manuscript. That kind of cutting can rarely be done without doing violence to the integrity of a work of this kind. The challenge to good editorial work here is the painstaking process that prunes and tightens a story without mucking around with the telling detail or passing character or tiny nuance which is the foundation of every truly good story. And such stories, I honestly believe, are not made in the 'literary factories' which appear to have become a bit of a fashion in some American publishing circles: they may make for the instant bestseller which is forgotten next year or the year after; but the good and the left important and the lasting story is usually the private activity of one person, not a collectivist effort. So if you want to cut out 25 pages from the manuscript (The Prelude is 21 pages and the scene with Nora Arends is 4 pages) then please sweat it out by the painstaking and very important editorial process of finding the lines and the sentences and the paragraphs and the pages, even, that can be cut without changing the feel or a scene or mood or thought created by the passing appearance of a person. There are many characters in the book, like Nora Arends, who appear in passing, often adding less to the intellectual dimensions of the

16th January 1984



Peter Abrahams
'Coyoba'
Red Hills P.O.
St Andrew
Jamaica
West Indies

*Faber and Faber Limited
Publishers*

Dear Mr Abrahams

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Anthony Wagstaff

Senior Editorial
Consultant
Charles Monteith

Secretary
JDF Nichols

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Registered in England
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I created problems for myself by not framing more carefully my letter of December 1st, which is why I have taken so long to follow it up. It, and the report which accompanied it, were intended to initiate editorial discussions between us. Part of the reason why I was not sufficiently explicit is that I was following the publishing convention of not revealing to an author the name of an outside reader without that reader's permission. I have now been able to talk things over with the person in question, and am glad to say we can dispense with any mystification - the name is one you will recognise: Anne Walmsley. I approached her for advice because she seemed to me someone sympathetic to your work and well informed about your literary aims and standing, with direct publishing experience outside the UK where many of your readers live, also being in a position to devote herself without interruption to an individual editorial project in a way that would be impossible for me in the office. She is however accessible enough for us to be in daily contact if necessary.

Having, as I say, had a long discussion with her, what I propose is that you should treat her report as an editorial brief, and comment on it accordingly. Of course, what I hope is that it will in substance be acceptable to you, with or without modifications, and I can commission Anne to put it into effect. Naturally we are both eager to have your comments at this stage, and it goes without saying that you would have further opportunities when the work has actually been done.

cont/

/cont

However, I think we've reached the stage where (I hope this doesn't sound too portentous) we need to make a kind of mutual act of faith that we will eventually agree, because we shall very shortly have to start committing resources (not just editorial ones) to publication of your book. I won't bore you by repeating the general points I made in my letter of September 20th, except to say that our positive feelings about VIEW FROM COYABA remain unchanged.

With all good wishes

A handwritten signature in dark ink, appearing to read 'Frank Pike', written in a cursive style.

Frank Pike

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· 21 December 1983

ff

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Dear Mr Abrahams,

Thank you for your letter of 7 December to Frank Pike. He's just gone off for a few days extra holiday over Christmas and asked me to acknowledge it on his behalf. He's sorry not to have had a chance to reply in full before he left and says he will do so as soon as he can in the New Year.

Yours sincerely,

Kate Hobson

Kate Hobson
Assistant to Frank Pike

December 7,
1983.

Mr. Frank Pike,
Faber & Faber Ltd.,
3 Queen Square,
London WC1 N3 AU.

Dear Mr. Pike,

Thank you for your letters of November 24th and December 1st, with your reader's report, which I found of interest though rather different from the type reader's report I was expected to give in the distant days when I did some reading for publishers.

You ask me to be frank and I would frankly prefer not to respond or react in any way until I hear from you, in the next two weeks or so, as promised in your letter of November 24th.

I really would like to deal with all your comments and suggestions as one whole rather than ^{than} on a piecemeal basis. And I really am anxious, after all these many months, to get this matter of Coyaba settled and move on to other work.

Best wishes.

Yours sincerely

1st December 1983



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Dear Mr Abrahams

I enclose a copy of a report on THE VIEW FROM COYABA by a reader who is not a member of the Faber staff but, I hope you'll agree, has an informed and sympathetic interest in your writing. It contains a number of general and practical suggestions for revisions (with not all of which I necessarily agree) to which I'd be very grateful for your frank reaction as a means of initiating editorial discussions between us.

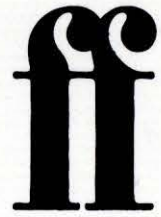
As I've only received it in the last few days I haven't given it detailed consideration, but even if I had any comments on it I think I would keep them to myself until I have your unprompted response.

I shall look forward to hearing from you: please be assured that when I ask you to be frank I mean precisely that!

With all good wishes,

Frank Pike

24th November 1983



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Dear Mr Abrahams

Just to reassure you that there's no change in our commitment to THE VIEW FROM COYABA and that I hope to be writing to you more fully about it in the next two weeks or so (I hope you can continue to bear with me).

With best wishes,

Yours sincerely

Frank Pike

I know of no book like this, nor of anyone but Peter Abrahams who could write it. It begins and ends at Coyaba - the rugged, bush-covered piece of land in Red Hills, behind Kingston, Jamaica, where Abrahams has made his home since the late '50s. With its principal characters a family descended from runaway slaves in Jamaica, whose own ancestors were brought from the Guinea Coast of Africa, the book spans 150 years of black people's history: from just before Emancipation in 1833 to just before Michael Manley's government fell in Jamaica and Idi Amin was ousted in Uganda in 1980. Abrahams brings this history marvellously to life with a series of fictional episodes, significant in time and place: the Southern USA in 1912; Liberia in 1932; Uganda and Kenya in 1953; Guinea and Nigeria and Uganda again in 1972; Jamaica in 1980. As an African who has lived amongst and become part of a Jamaican rural community he is able to describe different kinds of black communities in Jamaica, the USA and Africa, while his fictionalised characters, illustrate the different relationships - specially man/woman - which result from such communities. His view of black peoples' recent history is from the inside, in Africa, the Caribbean and the USA: a history of colonialism and neo-colonialism which is not only political and economic, but also cultural and religious. He sees hope for black people in cultural decolonisation, black withdrawal, so that 'generations of black folk can make life for themselves', hope based on a belief in the strength of traditional African communal life and culture, and in Christianity which is non-European but 'closer to the spirit of Jesus', revolutionary, and with an African God. Such is Peter Abrahams' view from Coyaba: a challenging, at times controversial view, but one which holds our interest, commands our respect.

Because the book covers such a wide span and contains so many ideas, it is necessarily long. But I doubt that it needs to be quite so long. Those episodes which seem to me to work best describe a significant moment within the life of a person or in the time of a country: e.g. Part 4 - Jacob/Dan/Liberia; Part 5 - Jacob/Chitole. Then the 'view' comes across naturally and is not over-explicit in either author commentary or character dialogue. Those work least well which attempt to cover a long period of time or space: e.g. Part 3 - Sarah/David (1 & 2), which covers 1839-1912; Part 6 - David/Emma (1) which covers Guinea, Nigeria, Uganda. Inevitably there is much chunky background and summary which holds up the action and imaginative sequence. I'd therefore recommend some substantial cuts in those two parts, particularly in Part 3.

Even where the time-span is shorter and the place more confined, I'd recommend a little thinning and tightening, on:

- | | |
|--|---------------|
| * too much concentrated catching-up of past events | eg pp 66-68 |
| * dialogue which, though very interesting, is too extended | eg pp 129-144 |
| * description which seems a bit on the over-sweet side | eg p 214 |
| * wise philosophical comment which obtrudes | eg p 235 |
| * too much historical background | eg pp 246-7 |
| * too much sociological detail | eg pp 277-8. |

Then there are two complete episodes which, though excellent in themselves, do not seem essential to the book's central theme and, if dropped, might strengthen it:

- 1 The Prelude (pp 1-21) A glimpse of the indigenous, pre-European Arawak Jamaicans is welcome and deepens the history of Coyaba. But it does not seem directly relevant to the concept of a black community. The book might open more forcefully with the runaway slaves.
- 6 (1) (pp 456-460) Nora Arends, formerly secretary to Kwame Nkrumah, does not reappear, does not even - as expected - travel to Addis Ababa with David Brown. The South African link, the fact that she is a Coloured, and banned, are all significant and welcome. But her appearance in the story seems a bit forced.

I'd suggest a few small additions: given that the novel connects with several real historical events and persons, would not a little more clue as to the approximate date of an episode help the reader to place it in a historical context?

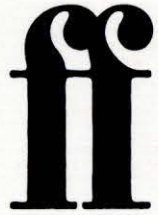
And another sentence or two in Part 6 might get over an inconsistency in character which puzzles me. Emma Batari has been shown to be concerned for, and to keep closely in touch with, her first child - born of rape - who is fostered in S. Rhodesia. But she seems neither to regret leaving behind in Uganda, nor to miss, her two children by her first husband, John Chitole.

Finally, I believe the way in which the book is divided could be improved. At present it is thus:

1	<u>Prelude: He/She</u>	pp 1-22	Jamaica: Coyaba	1530-40s
2	<u>Samson/Maria</u>			
	(1)	pp 22-65	" Coyaba/Mt Zion	1830-40s
	(no (2)			
	(3)	pp 66-97	" Cyprus	1834
3	<u>Sarah/David</u>			
	(1)	pp 98-194	" Mt Zion & Cyprus	1846
	(2)	pp 194-239	USA	1912
4	<u>Jacob/Dan/Liberia</u>	pp 240-333	Liberia	1932
5	<u>Jacob/Chitole</u>	pp 334-446	Uganda	1953
6	<u>David/Emma</u>			
	(1)	pp 447-476	Guinea, Nigeria	1972
	(2)	pp 477-548	Uganda	1972
	(3)	pp 549- 630	Jamaica: Coyaba	1980

Are the parts, headed by the names of two people, necessary? By focussing on one relationship others may be neglected. Also such big time jumps

17th October 1983



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Dear Mr Abrahams

Thanks for your letter of October 1st. I entirely understand your feelings and am content to defer drawing up the contract for THE VIEW FROM COYABA till we are in agreement about the final text. I hope I didn't seem to be taking that agreement for granted: our commitment is to publish the novel you've written and not something else. It's on that basis that any editorial suggestions will be made, but of course you are entirely entitled not to take my word for it!

I think you will have heard that the pictures have arrived. In one instance there has been some slight flaking of the colour as a result of the journey, but it should not be too difficult to restore it.

Yours sincerely

Frank Pike

P.S. Since dictating the above, I've received your letter of October 4th. I hope what I have just said will have reassured you at least to some degree. I seem to have disturbed you unnecessarily by being both clumsy and unspecific in expressing myself, and for the moment the best thing I can do editorially is keep quiet until I'm in a position to put the points to you in such a way that you can accept or reject them.

11 April 1984



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Dear Mr Abrahams

I need hardly say I was extremely relieved to get your letter of March 29, and Anne, to whom I have sent a copy, will be likewise. Many thanks for your forbearance. She and I will be in touch very shortly, and we will be discussing your detailed comments. As you point out, many minor corrections and adjustments remain to be made and you will be sent the results for your approval.

When Matthew Evans passed me your letter of March 21 about THIS ISLAND NOW I was completely taken aback, and a first examination of the files reveals no mention of such a drastic cut and not much of a clue as to how or when it was made. We seem to have received the typescript carbon of what was then called A PASSAGE IN TIME some time in January 1966. In early March Peter du Sautoy was told by Knopf that they had a number of criticisms of the book to put to you (at the moment I can't find any document specifying these) and Peter cabled you on March 7 asking for your views 'since manuscript now with printers view autumn publication'. He went on 'We are prepared to publish unchanged but will await alterations if you wish.' Nothing in Peter's files suggests that this is not what happened, though of course there is a fair amount of correspondence about the change of title. Your corrected page proofs reached us on June 20 and we published on September 29. I don't think we can unravel this without detailed comparison of the Knopf and Faber texts, which is presumably what Jimmy Carnegie's thesis writer is engaged in (I don't have a copy of the former here). Making a cut on this scale without consultation is a serious matter (hardly less so if it was done inadvertently). For one thing it makes the assurances I gave you about A VIEW FROM COYABA look like so much humbug, so I had a special reason for welcoming your letter of March 29. I'll do some further research, though there is not a lot more scope for it at this end.

With best wishes,

Yours sincerely,

2 April 1984
ME/CMW



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Dear Mr Abrahams

Many thanks indeed for your letter of 21 March. As soon as I received your letter I showed it immediately to Frank Pike who had no recollection of having removed material from THIS ISLAND NOW without your approval. However, he is getting the file up from the archives and will be in touch with you just as soon as he has looked at the files.

With best wishes

Yours sincerely

Matthew Evans

October 4, 1981

Mr. Frank Pike,
Faber & Faber Ltd.,
3 Queen Square,
London WC1N 3 AU.

Dear Mr. Pike,

Your letter of September 20 has led me to carefully re-read our exchanges on THE VIEW FROM COYABA up to this point; and it now seems to me that my reply of October 1st was not clear enough and specific enough.

In your letter of August 19th the length of the book is discussed but as ("an essential feature, we all agree") which presents problems. It was in this context that you raised the matter of access to the American market * to make the initial print run as high as possible". And it was in this context that I agreed to afford you world rights. Your letter of August 19th and my reply of August 25th are clear on this point. The change is not, as your letter of September 20 suggests, world rights in exchange for what I would be entitled to in any case if the book were published by an American publisher. The real exchange is to afford you a bigger and exclusive English-language market because of the size of the book. If you decide now, as you are entitled to that the size of the book is the real sticking point then the whole idea of the exchange falls away. I hope it will not but I do not think we want to blur it.

As far as the length itself is concerned, I told you in my letter of August 25th that I had myself done a considerable amount of cutting before sending you the manuscript. The fact that the typist I used was not very skilled, and I had not gone over her typing, may give the impression of first draft rawness. But I had in fact done the basic revision I wanted to. Of course manuscripts can always be improved and pruned and tightened up; and I have no objection to being helped in any such process. What I am not prepared to accept is the idea of final control over manuscript content passing from a writer's hands. The publisher has the ultimate veto of course of not publishing.

I have set down all this because your letter gave me the disturbing feeling that you are about to press me for the kind of deep cuts which can change and blunt some of the detail and feel and character and point of the book, in order to reduce it to an acceptable size, and that you are prepared to do this with 'varying degrees of firmness'. I hope I am wrong. In any event I would like to get this matter out of the way as soon as possible so that I can turn my mind to other work, the starting of which is always a very long and slow process.

Yours sincerely

October 1,
1983

Frank Pike Esq.,
Faber & Faber Ltd.,
3 Queen Square,
London WC1N 3 AU.,
England.

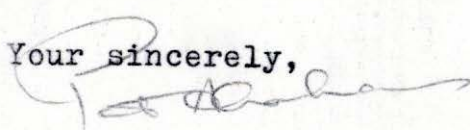
Dear Mr. Pike,

Thank you for your letter of September 20th. While I have no objection in principle to the terms of your formal offer for publication I would suggest deferring the signing of any contract until we are agreed on all final editorial matter.

Your letter of August 19th did not prepare me for what now appears to be some very drastic suggestions for cuts 'with varying degrees of firmness' and it seems to me prudent not to enter into any binding commitment until we are agreed on what these are to be.

As far as the American market for A Wreath For Udomo is concerned I rather think it might be free but I am not sure; in any event Curtis Brown handled it and you would have to deal with them and they should tell you what its status is.

Your sincerely,



20th September 1983



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Dear Mr Abrahams

We still don't have any costings on THE VIEW FROM COYABA, but rather than keep you waiting longer it seems sensible to make you a formal offer of publication. What I propose is an advance on royalties of £2,000, payable $\frac{1}{3}$ on signature of the agreement, $\frac{1}{3}$ when the typescript is ready for the press, and $\frac{1}{3}$ on publication against royalties of 10% on the first 3,000, 12½% up to 5,000 and 15% thereafter on the hardback and a straight 7½% on the paperback. The contract will be drafted by greater minds than mine to take account of your stipulations on American sales and American earnings in exchange for your granting us world rights. I ought to say that when we come to discuss our marketing strategy (to use a somewhat portentous phrase) we shall almost certainly be thinking in terms of simultaneous hard and paperback publication or indeed going straight into paperback. To repeat myself, it's obviously important that the book should be available at a price its potential readership can afford, wherever they may be. To repeat myself again, in this the length of the book would be a consideration, and not only economically but editorially. As far as the latter aspect of things is concerned, I think you already understand that we will have no doubt a large number of editorial suggestions to make to you, including suggestions for cuts - suggestions which will be put with varying degrees of firmness. It's something of a publishing cliché to say that there are few books which aren't improved by cutting, but the thing about clichés is that they are true! You told me you had already started your own editorial review, so I suggest for the moment we simply work in parallel. In the meantime the number of people here who have read the book has increased even further, and so has our corporate enthusiasm.

Obviously we want to do what we can to insure that publication of THE VIEW FROM COYABA and the lead up to it does as much as

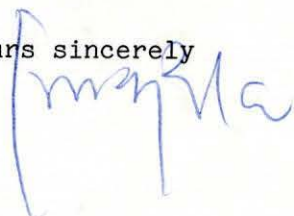
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possible to enhance the sales of your other books. We shall very soon need to reprint the paperbacks A WREATH FOR UDOMO and TELL FREEDOM, and, for example, I hope we can design new jackets for these books which will in due course form a visual link with COYABA and the forthcoming paperback (timing still to be settled) of A NIGHT OF THEIR OWN. According to American Books in print, A WREATH FOR UDOMO is available in paperback in the States from, I think, Macmillan. As you know, we eventually came to an arrangement through Curtis Brown, New York allowing us to sell our paperback of TELL FREEDOM through Faber and Faber Inc., and the response there suggests that we could do equally well with A WREATH FOR UDOMO if the market was available. Do you think there's any chance at all of this? I hope you don't mind my approaching you about this in the first instance.

I expect to be writing many letters to you over the next few months and shall look forward to that.

With best wishes,

Yours sincerely



Frank Pike

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4th October 1983



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Dear Peter Abrahams

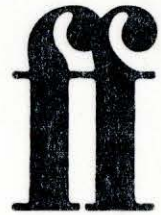
Frank Pike has asked me to thank you very much for sending the 'neo-studio picture', the negatives, the list of corrections and the colour illustrations - all of which arrived here safely. I am attaching a copy of Frank's letter to you of 20th September as we have had no reply, and Frank is worried that it might have gone astray.

Yours sincerely

Fiona McCrae
Editorial department

Registered office as above
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20th September 1983



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Dear Mr Abrahams

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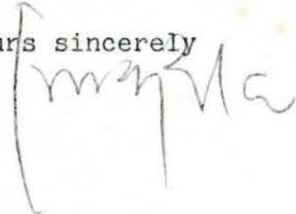
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possible to enhance the sales of your other books. We shall very soon need to reprint the paperbacks A WREATH FOR UDOMO and TELL FREEDOM, and, for example, I hope we can design new jackets for these books which will in due course form a visual link with COYABA and the forthcoming paperback (timing still to be settled) of A NIGHT OF THEIR OWN. According to American Books in Print, A WREATH FOR UDOMO is available in paperback in the States from, I think, Macmillan. As you know, we eventually came to an arrangement through Curtis Brown, New York allowing us to sell our paperback of TELL FREEDOM through Faber and Faber Inc., and the response there suggests that we could do equally well with A WREATH FOR UDOMO if the market was available. Do you think there's any chance at all of this? I hope you don't mind my approaching you about this in the first instance.

I expect to be writing many letters to you over the next few months and shall look forward to that.

With best wishes,

Yours sincerely



Frank Pike

UWI LIBRARIES

September 19
1983.

Frank Pike Esq.,
Faber & Faber Ltd.,
3 Queen Square,
London.

Dear Mr. Pike,

Herewith please find:

- 1) neo-studio picture
- 2) a set of more down-to-earth negatives from which you may wish to choose (please return when done) and cut and adjust.
- 3) list of typing corrections.

I am sending under separate cover three colour illustrations of facets of Coyaba which you may or may not wish to use, and which I would also like back at your convenience.

Yours sincerely

12th September 1983



Peter Abrahams Esq
Coyaba
Red Hills P.O.
St Andrew
Jamaica W.I.

Faber and Faber Publishers

3 Queen Square
London WC1N 3AU
Telephone 01 278 6881
Telex 299633, Faber G
Telegrams
Fabbaf London WC1

Matthew Evans
TE Faber
ATG Pocock
George Taylor
Rosemary Goad
Giles de la Mare
Robert McCrum
Anthony Wagstaff

Secretary
JDF Nichols

Registered office as above
Registered in England
number 944703

Dear Mr Abrahams

Many thanks indeed for your letter of 25th August. It's very good of you to give us world rights, and the conditions you lay down seem fair in principle. Obviously we would need to check the logistics of this and I'll be writing again in due course.

Yours sincerely,

Frank Pike

XXXXXXXXXXXX
0944-2580

August 25,
1983

Frank Pike, Esq.
Faber & Faber Ltd.,
3 Queen Square,
London WC1 N3 AU
England

Dear Mr. Pike,

Thank you for your letter of the 19th. I am pleased and delighted with your responses ^{to} the manuscript; it means I have succeeded, to a great extent, in doing what I intended to - though there still remains the inevitable gap between the intention and the achievement. I am going through the ms at present and making notes of an embarrassingly large number of typing and other errors which I will send to you as soon as I have done.

The length of the book was a point of concern to me as well and I ~~had~~ in fact pared down the final draft by nearly 100 pages; it is still long, however, and I think your request for world rights makes sense in this context. My main concern would be that I do no worse by giving you such world rights than I would do if the book ^{was} published in the U.S. by an American publisher (and I note you now have a Faber and Faber in the U.S.). I would also want to have access in U.S. dollars to any earnings due to me from the U.S., should I have need of U.S. currency. On this latter point, I hope it will be possible for Faber, as my agent, to retain my earnings from this book in some form of savings a/c until I have need of it; but that is another issue we can face when there is money to save! On world rights the answer is yes, and without having to deal with Curtis Brown as I have not yet sent them a copy of the manuscript to try and market. As a matter of courtesy I will write and inform them that I am giving you world rights in this book.

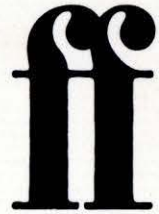
I am sure there will be many dissenting voices; indeed, I would be disappointed if there were not!

Please say thank you to Mike McLennan for being on the spot at the time to receive the manuscript.

I will send you a few small colour paintings showing facets of Coyaba which you may or may not find of interest in the making of the book; and I will also send some up to date pictures your editorial dept has asked for.

Yours sincerely

19th August 1983



Peter Abrahams Esq
"Coyaba"
Red Hills
P.O. Box 20
St Andrew
Jamaica
West Indies

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Secretary
JDF Nichols

Registered office as above
Registered in England
number 944703

Dear Mr Abrahams

Everybody who's read THE VIEW FROM COYABA - four of us, if you count Peter du Sautoy - is enormously impressed by it. It's a book that takes time to read and to make its full impact, such is its scope and authority. It is subtle and direct, ambitious and unpretentious. No doubt my colleagues and I will be able to come up with some editorial quibbles in due course; but for the moment I thought you would like to know these early (to you perhaps not early enough) reactions.

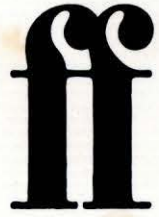
The length of the book (an essential feature, we all agree) presents us with problems, but we are determined to solve them. To publish the book at a price its reader would be willing to pay means making the initial print run as high as possible, and to this end I wondered if there was any chance of our having access to the American market. Would you consider an offer for world rights, or would we still have to deal with Curtis Brown New York about the USA? If you could give me this information I ought to be able to make you a concrete proposal within a very short time. In the meantime, many congratulations on your achievement. There will be some dissenting voices, but no doubt you are prepared for that!

With all good wishes,

Yours sincerely

Frank Pike

21 July 1983
MM/SP



Mr Peter Abrahams
Coyaba
Red Hills P.O.
St Andrew
Jamaica

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Rosemary Goad
Giles de la Mare
Robert McCrum
Anthony Wagstaff

Secretary
JDFNichols

Registered office as above
Registered in England
number 944703

Dear Mr Abrahams

I've been meaning to write for weeks to say how good it was to meet you during my recent trip to Jamaica but have held off pending the return by Peter de Sautoy of the typescript of The View from Coyaba.

You will gather from that that the typescript journeyed back safely with me and was sped on its way to Peter as you requested. I am pleased to report that he likes it very much and that it is now being circulated through our Chief Editor Robert McCrum and one or two other colleagues here from one of whom you will hear formally shortly. In the interim, perhaps I can say that I seized the opportunity to read Coyaba myself before it disappeared into the editorial department and thoroughly enjoyed it, if that isn't too bland a word for something that was by turns stimulating and moving throughout - a worthy successor to and development from Wreath for Udomo and Tell Freedom which as you know are particular favourites of people here. I do hope my colleagues agree and that we will be able to lay plans to launch Coyaba as a major work everywhere, but in particular in the Caribbean, Africa and America.

For the moment though thank you very much for taking the trouble to rush down to Kingston to meet me - the first time I have ever phoned an author who was actually typing the last two pages of a book six years in the gestation - and I hope we will be able to meet again sometime.

With very best wishes

pp Sarah Pinson

Mike McLennan
Export Marketing Manager

(Dictated by Mike McLennan but signed in his absence).

July 13,
1983.

Mr. A.T.G. Pocock,
Faber & Faber Ltd.,
3 Queen Square,
LONDON WC1N3AU

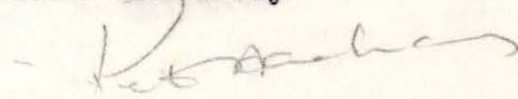
Dear Mr. Pocock,

Thank you for your letter of July 7th.

I do not really think I am entitled to veto any straight business arrangement Faber's may wish to enter into with any South African publishers so I do not think you should be inhibited in what you regard as good business on that score. I do however appreciate your sensitivity to my feelings on what is a very difficult matter for most South Africans. I am sure Mr. Philip will understand that there is nothing personal in my refusal to be involved.

On another matter: I gave the manuscript of my new novel to Mike McLennan who was here in Kingston on May 28th on Faber business. Since then I have not heard a word about it and I am not even sure that it has been delivered. So can you please reassure me on this point?

Yours sincerely



July 7 1983



Mr Peter Abrahams
Coyaba
Red Hills P.O.
St Andrew
Jamaica
West Indies

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Giles de la Mare
Robert McCrum
Anthony Wagstaff
Secretary
JDF Nichols

Registered office as above
Registered in England
number 944703

Dear Mr Abrahams

Please forgive me for taking so long to answer your letter of May 14 but I have only recently been able to turn again to normal office routines.

Naturally I entirely understand your worry about working directly with a South African publisher and you may be sure that we will not release paperback rights in Path of Thunder to David Philip if you would prefer us not to.

However, I think it is only fair to David whom I have known personally for many years, since the days when we were colleagues in Oxford University Press, to say that the publishing policies of his small house are wholly in sympathy with the African cause and that the books he has been publishing clearly reflect that concern. I am wondering therefore if you would be prepared to let David write to you direct to explain in his own words his publishing plans, and especially the aims of the new paperback series in which Path of Thunder was to be included. I would be perfectly happy for David to write to you but of course only if a direct approach would not embarrass you.

If you will kindly let me know if you think such an approach worthwhile, I will advise David accordingly.

With all good wishes
Yours sincerely

A T G Pocock
Vice Chairman

xxxxxxxxxxxx

0944-2580

May 14, 1983

Mr. A.T.G. Pocok,
Faber & Faber Ltd.,
3 Queen Square,
LONDON WC1N3AU.

Dear Mr. Pocok,

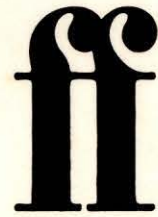
Please forgive the delay in answering your letter of April 21. I am anxious to get the manuscript of a new novel out of the way before the end of this month so my correspondence suffers.

I frankly have very mixed feelings indeed about doing business with any South African publisher under the present dispensation in South Africa, so I would prefer not to be involved in any arrangements you may wish to make. I do of course respect your right to dispose your rights in THE PATH OF THUNDER as you see fit. As far as the North American market is concerned I have already indicated my views to Curtis Brown to whom Mr. Philip wrote in the first instance.

I am sorry not to be more cooperative in this particular matter.

Yours sincerely

. April 21 1983



Mr Peter Abrahams
"Coyaba"
Red Hills P O
St Andrew
Jamaica
West Indies

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Giles de la Mare
Robert McCrum
Anthony Wagstaff
Secretary
JDF Nichols

Registered office as above
Registered in England
number 944703

Dear Mr Abrahams

We have been discussing with David Philip, the Cape Town publisher, the possibility of their republishing in paperback, as part of their Africasouth Paperback series, your book Path of Thunder, of which we have volume rights outside the US and Canada.

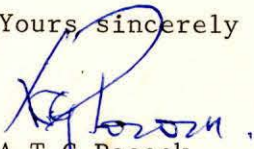
David Philip and I began our discussions with Southern African rights only in mind but I have now received an offer for world rights (obviously less North America) and feel inclined to grant the wider licence if you yourself agree.

David Philip is offering an advance of 300 Rands, payable on publication, against a royalty of 7½% of the recommended Southern African published price, rising to 10% after 5,000 copies have been sold in Southern Africa; and 5% on sales made outside Southern Africa.

In fact, certainly if we were to grant David Philip world rights less US and Canada, I think we should ask him for a flat 7½% on all sales, rising to 10% after 5,000 copies have been sold in all markets, and try to push the advance up to 500 Rands, payable half on signature, half on publication.

I shall look forward very much to your comments; if you agree that I should proceed, shall I invite David Philip to write to Curtis Brown about the North American market?

Yours, sincerely


A T G Pocock
Vice-Chairman

PS You will be pleased to hear that our plans for republishing A Night of Their Own in Faber Paperbacks seems to be going along well and I hope that Frank will be able to send you more detailed news very shortly.

April 4, 1981

Mr. Frank Pike,
Faber and Faber Ltd.,
3 Queen Square,
London WC IN 3AU.
England

Dear Mr. Pike,

Your letter dated December 19th, 1980 finally reached me last night by way of Radio Jamaica! I think it probably first went to the tiny island of St. Andrew in the Caribbean Sea (which is a bird sanctuary) for which Jamaica is a postal transit point. As you can see from the attached your envelope left off the crucial Red Hills. Sometimes letters from abroad addressed to us have the Red Hills but leave out the St. Andrew and there are at least half a dozen other Red Hills in Jamaica. Our postal district is Red Hills, our Parish is St. Andrew; our postal system can be awful and interminable. I am sorry you had to wait four months for an acknowledgement of your first letter. Your letter of March 6th reached me a fortnight ago but I held off replying in daily expectation of receiving your earlier one - not realising how much earlier. Your letter of March 6th had the full address and if the books were addressed similarly they should reach sometime soon.

I am naturally pleased that you are bringing TELL FREEDOM back into print. As far as the American edition is concerned Curtis Brown handled the Macmillan paperback for me and I have in fact received everything I am entitled to. I do appreciate your concern on my behalf in this matter.

Yours sincerely



T. E. Faber. A. T. G. Pocock.
Rosemary Goad. Giles de la Mare. G. W. Taylor.
Secretary: J. D. F. Nichols

FABER AND FABER LTD

PUBLISHERS

3 Queen Square, London WC1N 3AU Fabbaf London WC1 01-278 6881
Telex: 299633 (FABER G)

Peter Abrahams, Esq.,
"Coyaba",
Red Hills,
P.O. Box 20,
St. Andrew,
Jamaica,
West Indies

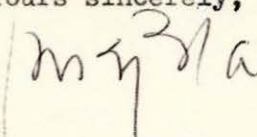
6th March, 1981

Dear Mr Abrahams,

I hope you got safely my last letter about the paperback of TELL FREEDOM —copies of the book itself should reach you very soon if they haven't done so already. Our contract does not give us American rights, and when we took over your affairs from John Farquharson no contract for an American edition was among the documents they handed over to us. However, American Books in Print lists a paperback edition published by Macmillan of New York, and it is of course entirely clear from our files that Knopf published the original hardback. Farquharsons maintain that they didn't handle the sale of the American rights, and from his retirement Innes Rose suggests that it was handled by Curtis Brown New York. Can you throw any light on this? What I'm seeking to establish is that the Macmillan paperback is legitimate and that you are receiving the royalties you are entitled to. If not, I will be more than happy to do something about it on your behalf!

Apart from that, I should be very happy to hear from you about anything else you think we ought to know or that you think we ought to do for you as your publishers.

With best wishes,
Yours sincerely,


Frank Pike

Charles Monteith, Chairman. Matthew Evans, Managing Director.

T. E. Faber. A. T. G. Pocock.

Rosemary Goad. Giles de la Mare. G. W. Taylor.

Secretary: J. D. F. Nichols

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PUBLISHERS

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Telex: 299633 (FABER G)

Peter Abrahams, Esq.,
'Coyaba',
Red Hills,
P.O. Box 20,
St. Andrew,
Jamaica,
W. Indies

19th December, 1980

Dear Mr Abrahams,

I'm writing to tell you that, at rather short notice, we have decided to produce a paperback edition of **TELL FREEDOM**. The main reason is that we have discovered that it is to be an examination set text in Nigeria in 1982, which means that our agents in Nigeria need to have stock by April 1981. We have therefore put an edition in hand, most of which will be aimed at the educational market in Nigeria and sold at educational discounts, at the same time we shall be selling the book here and in the rest of the world through bookshops in the normal way at a published price of £1.95 on which we will pay you a royalty of 7½%. We are very happy to have this opportunity to bring your book back in to print on our list. As you'll know from your royalty statements, there has been in existence for some years an abridged educational paperback published by Allen & Unwin (licensed by us to them on a non-exclusive basis). We understand the prescription is for the 'complete and unabridged' version.

I hope these arrangements meet with your approval.

With all good wishes for Christmas and the
New Year,

Yours sincerely,

Frank Pike

Registered Office as above. Registered in England. No. 944703

July 1,
1980

Mr. Matthew Evans,
Faber & Faber Ltd.,
LONDON.

Dear Mr. Evans,

The enclosed from Miss Vanessa Holt of John Farquharson Ltd. is odd following on my letter to them of May 8th (which they themselves acknowledged on May 23rd).

Perhaps somebody at Fabers will be good enough to take it from here and let the lady know that I really do not want to enter into any kind of new business with them. Please let them know I insist that they hand over all queries and requests for new contracts, permissions or rights to you to handle.

I am sorry this disengagement seems a bit messy. They do seem to want to hold on.

Yours sincerely

Charles Monteith, Chairman. Matthew Evans, Managing Director.

T. E. Faber. A. T. G. Pocock.

Rosemary Goad. Giles de la Mare. G. W. Taylor.

Secretary: J. D. F. Nichols.

FABER AND FABER LTD

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3 Queen Square, London WC1N 3AU Fabbaf London WC1 01-278 6881

Telex: 299633 (FABER G)

ME/CMW

15th May 1980

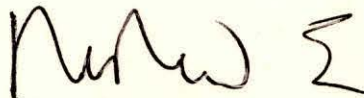
Mr. Peter Abrahams,
Coyaba,
Red Hills P.O.
ST. ANDREW,
Jamaica W.I.

Dear Mr. Abrahams,

Many thanks for your letter of 8th May and for sending a copy of your letter to Miss Holt. I've told everybody here that from now onwards we will be handling the agent's end for you and people are really pleased. If you ever run into any problems, don't hesitate to write to me.

With best wishes,

Yours sincerely,



Matthew Evans

8 May,
1980

Mr. Matthew Evans,
Faber & Faber Ltd.

Dear Mr. Evans,

Thank you very much for your letter of April 18th. I am relieved that you can handle the agency end for me. There is not really very much to do at present but I was rather anxious to disengage.

The enclosed is self-explanatory.

When next you deal with Peter du Sautoy do tell him of my gratitude for his 'good offices'.

Yours sincerely

Charles Monteith, Chairman. Matthew Evans, Managing Director.

T. E. Faber. A. T. G. Pocock.

Rosemary Goad. Giles de la Mare. G. W. Taylor.

Secretary: J. D. F. Nichols.

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Telex: 299633 (FABER G)

ME/CMW

18th April 1980

Mr. Peter Abrahams,
P.O. Box 20,
Red Hills,
St. Andrew,
JAMAICA, W.I.

Dear Mr. Abrahams,

Mr. du Sautoy, as you know, has passed to me your letter of 8th April. I can say at once that we would be delighted to act as your agent and once you have detached yourself from the Farquharson agency we will be happy to handle any of your affairs that you would like us to. I don't know what commission you were paying Farquharson as we would expect the same if you were happy with his terms, but if you were not we would be prepared to take a smaller commission.

With very best wishes,

Yours sincerely,



Matthew Evans

aaaaaaaaaaaa
0944-2580

May 8,
1980

Miss Vanessa Holt,
John Farquharson Ltd,
Bell House,
Bell Yard,
London WC2A 2JU

Dear Miss Holt,

Following on my letter to you of November 8, 1979, to which I have not received any kind of response from you, I have decided to cease using John Farquharson Ltd. as my literary agents.

My London publishers, Messrs. Faber and Faber, will henceforth handle all agency business on my behalf. Please therefore refer all queries on new business to them.

You will presumably wish to continue collecting payments on the old contracts with which your agency is associated in order to deduct your commission before forwarding the balance to me. In this connection, when Innes Rose and I worked out the original terms of our association it was on the clear understanding that he would collect a commission of 10% on all my work handled by him which did not involve the use of any other agent. Where other agents were involved, as in translations and foreign rights etc., and where those agent themselves collected a commission of 10%, Mr. Rose's commission would be 5%. Your early records of our dealings will bear this out. Somewhere along the line this has been changed without any prior agreement and you now routinely deduct 10% on top of the 10% deduction made by any other agent. Please revert to the original commission terms Mr. Rose and I agreed on.

Yours sincerely

Peter Abrahams

cc Mr. Matthew Evans,
Faber and Faber Ltd.

31 Lee Road
Aldeburgh
Suffolk IP15 5EY
England. Phone Aldeburgh 2838

P.O. Box 20
Red Hills
St. Andrew
Jamaica. West Indie

April 8, 1980

Dear Peter,

I write to seek your advice: but first a quick explanation for the fancy letterheading which will also tell you what I have been doing over the past three years.

In 1977 the government of Jamaica bought out this radio station which was part of the worldwide British-owned Rediffusion group, and proposed to vest its ownership in what was described as 'broadly based mass representative' organisations such as the trade unions, the co-operatives, farmers', teachers' and religious bodies. I was asked to chair the board which was charged with the responsibility of working out a formula to legally bring about this novel new form of ownership for a radio station. It has been a very exciting as well as a very trying experience, and I have enjoyed it and learnt a great deal. It now looks as though we can complete the divestment process sometime this year and hand over to a new Board of Directors formed from the representatives of the 22 organisations who have accepted the government's share offering. I think we have worked out the kind of formula and ownership structure which will make it very difficult for any politicians, who are so inclined, to manipulate or unduly influence the content of the output of the station. But it is a commercial station and the influence of advertisers can be quite as manipulative as that of politicians: and I am not sure which is ultimately more corrupting. In any event my part in the enterprise is ~~xxxxxxxxxxxx~~ nearing its end and I look forward to withdrawing to our hill and doing some more writing.

~~xxxxxx~~ The question on which I would like your advice is whether Faber ever act in the capacity of agent for their authors. Something happened recently which has made me decide not to continue using the services of John Farquharson Ltd. as my agents. At the moment those services are largely limited to receiving and sending to me of royalties and drawing up the odd contract for translations and processing of applications for the reprinting of extracts from some of my work already in print. Does Faber do any of this sort of work for its authors? If it does, will it do so for me?

In fairness to the Farquharson agency, the matter which has led me to this decision was an attempt by Innes Rose to, as the Americans would say, 'cut himself in' on the U.S. rights of MINE BOY with which he had absolutely nothing to do. I detected it and stopped it so there was nothing lost except confidence which, as you know, is a very important thing between agent and client. Sorry to burden you with this problem.

Kindest regards to both of you
As ever

PFduS/BH

17th September 1976

Mr Peter Abrahams,
Red Hills P.O. Box 20,
Coyaba,
St. Andrew,
Jamaica.

Dear Peter,

LA
WREATH
FOR

I am very glad to tell you that in spite of my
dismal forebodings of some months ago we have recently
had quite heavy demands for LUDOMO from various parts of
Africa where I gather it is required for use as some
sort of text book (!). We were worried about the price
as it might have been difficult to get down to a figure
suitable for the African market, but we have made a
number of inquiries and we are now about to reprint
15000 copies to sell at £1.35. It will be a rather
economical production but perfectly acceptable.

I am so glad that we are able to keep this book
going.

With best wishes,

Yours ever,

P.F. du Sautoy

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PUBLISHERS

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PFduS/CMW

2nd February 1976

Mr. Peter Abrahams,
"Coyaba"
Red Hills PO,
ST. ANDREW,
Jamaica W.I.

Dear Peter,

It was very nice to get a card from you and Daphne at Christmas and to feel that we were still in touch, if only somewhat remotely. I do hope that all goes well with you these days.

Publishing over here has become very difficult during the last two years, as I am sure you know, but we are surviving here quite well in spite of difficulties, though in order to do so we have had to reduce our list of new publications quite drastically and to make a number of other economies. The inflated cost of book production now has made it impossible for a firm of average size such as this one to generate enough cash to support a large publishing programme. It also means that we have to be extremely careful about reprints, not printing for such a long period as we were accustomed to before.

I am afraid that one of the casualties of present circumstances is A WREATH FOR UDOMO, which was considered for reprinting the other day. We still have stock for a year or so (about a 1000 copies) but unless conditions change the book will have to run out of print when the present stock is exhausted. We can't afford to print for longer than three years, but 3000 copies is too small for the paperback. Even if we print 5000 copies, which is really the minimum for a paperback reprint, the price would have to go up from 65p, which is the price now, to something like £2.00, which would make sales very doubtful, particularly in Africa. You see the dilemma. I am very sad indeed that this book, or indeed any book of yours, should go out of print, but I don't see the alternative.

I wish we could meet again, either in London or in Jamaica,

-2-

preferably the latter as far as I am concerned, but I see no chance of being able to make the trip at the moment, or indeed in the future. I am due to retire in about a year's time and although I shall miss the work, which at the moment occupies me more than ever before, I feel that I am due for a rest and a change.

With very best wishes to you both,

Yours ever,



Peter du Sautoy

UWI LIBRARIES

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

FABER AND FABER LTD

PUBLISHERS

24 Russell Square London WC1
Fabbaf London W.C.1. Museum 9543

PSC/MKJ

1st September 1966

Peter Abrahams, Esq.,
c/o PUBLIC OPINION,
2 Corrington Road,
KINGSTON, Jamaica, W.I.

Dear Mr. Abrahams,

I think you may be glad to know that the publication date of
THIS ISLAND NOW, 21s. net, has now been fixed for 29th September.

With all good wishes.

Yours sincerely,

PP P. S. Crawley

Sales Director

(Dictated by Mr. Crawley but signed in his absence)

FABER AND FABER LTD
PUBLISHERS
24 Russell Square London W.C.1
1st September 1966

RECEIVED

Mr. Peter Abrahams Esq.
c/o Public Opinion
2 Corrington Road
Kingston, Jamaica, W.I.

Dear Mr. Abrahams,

I am writing to you to thank you for the information you have given me regarding the matter of the ...

First fold here

Sender's name and address: FABER & FABER, LTD
24 RUSSELL SQUARE
LONDON, W.C.1, ENGLAND

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Red Hills P.O.

Peter Abrahams, Esq.,

c/o PUBLIC OPINION

*Try 164 Harbour St
Kyn.*

2 Corrington Road

KINGSTON,

Jamaica, W.I.

To open cut here

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman
Lady Faber, T. S. Eliot, Morley Kennerley (U.S.A.), Alan Pringle, David Bland, Charles Monteith, Peter Crawley

FABER AND FABER LTD

PUBLISHERS

24 Russell Square London WC1
Fabbaf London W.C.1. Museum 9543

PSC/PW

4 April 1966

Peter Abrahams Esq.,
C/O Public Opinion,
2 Corrington Road,
KINGSTON,
Jamaica, W.I.

Dear Mr. Abrahams,

We are planning to publish THE VOICE OF THE ISLAND in the autumn of this year and I am wondering if there are any additional points you would like added to the autobiographical notes we have in our files? Also you may have further suggestions about the promoting of your new book and I am therefore enclosing a copy of the promotional questionnaire for you to complete, if necessary.

Yours sincerely,

Peter Crawley

Sales Director.

"Coyaba",
Red Hills P.O.,
St. Andrew,
Jamaica. West Indies.

October 6, 1966.

Peter Crawley, Esq.,
Faber & Faber Ltd.,
24 Russell Square,
London W.C.1.

Dear Mr. Crawley,

There seem to have been a strange series of accidents about THIS ISLAND NOW. First, I did not receive your letter of April 4th until two days ago when someone at Public Opinion telephoned to say that a parcel and a letter had apparently been there for me for a very long time. I have not been with Public Opinion for something like eight years and if people send letters or parcel there the people at the printery sometimes put them aside and forget all about them for months. In any event when I got there they handed me your letter of April 4th as well as the half dozen author's copies of the book. Nobody knew how long the books had been there.

And now, today, I have received another parcel of seven copies of the book, this time addressed to me here, and with an invoice saying that I ordered these of the 9th of September. I did not make any such order, but since the books are here, and since it would seem that there are no review copies on the island (or, as far as I can find out, in the bookshops) I have decided to pass review copies around to the following and hope that you will approve:

The Daily Gleaner
Radio Jamaica
The Jamaica Broadcasting Corporation
Public Opinion Weekly
University Radio unit.

It seems to me that this makes more sense than shipping the books back to you. I hope you will agree and adjust the charge that has been made to me. The above are the organs of publicity I would have asked you to send review copies to in any case.

Yours sincerely,
I would of course be interested to know just how you arrived at the order for the seven copies

Coyaba
Red Hills P.O.
St. Andrew,
Jamaica.

March 30, 1966.

P.F. du Sautoy, Esq.,
Faber & Faber Ltd.,
24 Russell Square,
London W.C.1.

Dear Peter,

So sorry about the delay in answering your letter of the 15th: I had to undergo a minor but uncomfortable operation.

Your point about going straight into page proofs is perfectly alright, and this is of course the way it has always been. I do not expect you to do galleys especially for me, and I appreciate the restriction this imposes.

Perhaps the point about the sentence you quote from the editorial could be overcome by making it read: "We publish the statement and Mr. Freeways' comments elsewhere in this issue." And in the following sentence beginning: "For anyone to now suggest..." the 'now' should be dropped. I think these changes would correct what is in fact an error in my time sequence. Just in case you have to send a note to the printers for this purpose, the page we are concerned with is 156, and it is the middle paragraph and almost in the middle of the page.

Some alternative title suggestions: My working title was THE ISLAND. I still like it; or there is THE LIBERATORS; or we could borrow from Mr. Auden's Look, Stranger, at THIS ISLAND NOW, and put a comma between 'Island' and 'Now'. Thus: THIS ISLAND, NOW. I think my choice would be either THE ISLAND or THIS ISLAND, NOW.

I hope this is of some use.

With best regards,

Yours ever

March 9, 1966

Coyaba,
Red Hills P.O.
St. Andrew
Jamaica.

P.F. du Sautoy, Esq.,
Faber & Faber Ltd.,
24 Russell Square
London W.C.1.

Dear Peter,

I hasten to answer your telegram.

Please do go ahead with your plans for publication. I heard from Harold Strauss yesterday and while I think they are probably right in their criticism of some of the points of detail in the novel, and that tidying up these would improve the book, I also find what seems to me a much more basic objection. I think there is a basic objection to the book as it is written and that they would be happier if it were a completely different book in terms of its structure. The problem is that this is the book I wanted to write, with different sets of characters being central in different parts of the story, and this I do not wish to change. I will of course go over the ms again in the light of Strauss' detailed points of criticism; but as far as you are concerned such changes as may result should be minor and capable of incorporation in the galley proof stage.

I hope this clears up things for you.

I have not yet settled in my mind what to do about Knopf. They say they will publish in any case, whether I change or not, but I wonder whether this is so good. It is something I have to think out.

Incidentally, a belated thank you for the books for Naomi. (I went travelling again almost immediately on my return) She enjoyed them. I will write you about the paperbacks and other matters a little later when things are a little less crowded.

Warmest regards.

Yours ever

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman

Lady Faber, Charles Monteith, Alan Pringle, David Bland, Peter Crawley

FABER AND FABER LTD

PUBLISHERS

24 Russell Square London WC1

Fabbaf London W.C.1. Museum 9543

PFduS/BB

15th March, 1966

Mr. Peter Abrahams,
Coyaba,
Red Hills P.O.
St. Andrew,
Jamaica.

Dear Peter,

Very many thanks for your letter of March 9th. We are going ahead with the novel, but there are one or two points I ought to mention, I think.

First, the title. Do you think A PASSAGE IN TIME is really strong enough for a book of this sort? We should be very grateful if you could give some further thought to this and perhaps make some alternative suggestion. The present title does not give any indication of the theme of the book or its setting and seems to me a little negative.

Secondly, I noticed that you say that any changes you are likely to make could be incorporated in the galleys, but in fact we don't normally have galleys for novels, putting them instead straight into page. If we were to have galley proofs in this case we should certainly not be able to publish in the autumn, which is what we hope to do. So I hope that in fact you won't insist on galleys but will be able to make do with page proofs, which would mean of course that your corrections would really have to be somewhat restricted. Of course it might be possible for you to make more changes for the Knopf edition than you do for us.

Now I come to think of it, there is one point of detail that I wanted to mention. It seems to me that you have got the time sequence slightly wrong at the time of Freeways' resignation. Unless I have misunderstood the narrative, the resignation followed by Stanhope's dinner with the Sternings and by Martha's visit to her paper and subsequently by the party given by Andrew, all take place on the same day, or far into the night of that day. Yet when Martha goes to the paper to check through the editorial, we find that the editorial includes this sentence: "We published the statement and Mr. Freeways' comments on the front page of yesterday's issue." Yet as far as I can judge the resignation hasn't taken place "yesterday". I think possibly all you need to do is to delete the sentence I have just quoted,

contd....

implying that the resignation and the comment on it are in the same number of the paper. It would be quite sensible if the news of the resignation were on some other page of the paper and the editorial comment is printed simultaneously. At any rate, perhaps you would look into this.

Incidentally, what about THE VOICE OF THE ISLAND as a title? It seems quite a possibility to me and I wonder what you think.

With best wishes,

Yours ever,

Peter

← First fold here →

Sender's name and address: FABER & FABER, LTD

24 RUSSELL SQUARE

LONDON, W.C.1, ENGLAND

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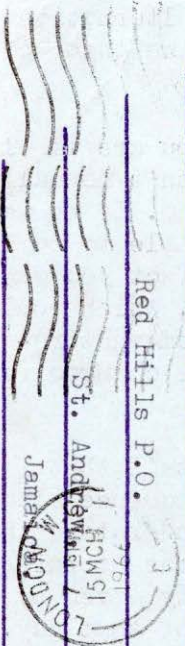
Mr. Peter Abrahams,

Coyaba,

Red Hills P.O.

St. Andrews

Jamaica



POST OFFICE



TELEGRAM

Form 324

No. of Message

Prefix C Code

RECEIVED

At 12-44 pm

Office of Origin and Service Instructions.

Words Time handed in.

From

By

From

To

Dufautoy
Labbay

L T Peter Abrahams
Coyaba Red Hills

Have been informed of Knopf
reaction to passage in time stop
would be grateful to know your
views since manuscript now
with printers view autumn
publication stop we are prepared

(7)

POST OFFICE



TELEGRAM

Form 324

No. of Message

Prefix C Code

RECEIVED

At 12-46 pm

Office of Origin and Service Instructions

Words

Time handed in.

From

By

From

To

publish unchanged but
will accept alteration if
you wish

Peter Abrahams Esq
Coyaba
Red Hills P O
St Andrew
Jamaica W I

STATEMENT OF ACCOUNTS

25
November
1965

	£ s d	£ s d	£ s d
Rex-Verlag - German volume rights in MINE BOY to June 1965		20. 8. 10.	
15% commission		<u>3. 1. 4.</u>	17. 7. 6.
Librairie Hachette's fee for use of short extract from from TELL FREEDOM in French Reader		1. 1. 0.	
15% commission	3. 1.		
French tax	<u>4. 0.</u>	<u>7. 1.</u>	13. 11.
per Faber - Heinemann Educational Books' payment for MINE BOY to June 1965		15. 15. 0.	
10% commission		<u>1. 11. 6.</u>	14. 3. 6.
Faber & Faber's royalties for four books to June 1965		59. 5. 7.	
10% commission	5. 18. 6.		
Contra a/c	<u>16. 7. 3.</u>	<u>22. 5. 9.</u>	36. 19. 10.
Total due to Mr Peter Abrahams			<u><u>£69. 4. 9.</u></u>

Handwritten calculations:

20. 8. 10.
1. 1. 0.
15. 15. 0.
3. 1. 4.
17. 7. 6.
1. 1. 0.
3. 1.
4. 0.
7. 1.
13. 11.
15. 15. 0.
1. 11. 6.
59. 5. 7.
5. 18. 6.
16. 7. 3.
22. 5. 9.
36. 19. 10.
69. 4. 9.



REX-VERLAG LUZERN
VERLAGSBUCHHANDLUNG SORTIMENT
ST. KARLIQUAI 12 TELEPHON (041) 2 69 12 POSTCHECKKONTO VII 2030

John Farquharson, Ltd.,
15, Red Lion Square,
London, W.C1.

Luzern, 27. Juli 1965

H O N O R A R - A B R E C H N U N G

per 30. Juni 1965

über: Abrahams, SCHWARZER MANN IM WEISSEN DSCHUNDEL

laut Vertrag vom: 17.6.60

Honorarpflichtige === Auflage Zukauf v. SVB	200 Ex.
Lagerbestand am 30. Juni des Vorjahres	106 Ex.
	<u>306</u>
Lagerbestand am 30. Juni des laufenden Jahres	<u>131 Ex.</u>
Verkauf innert Jahresfrist	175 Ex.

Ihr Honorar beträgt Fr. -.81	pro Exemplar	= Fr	141.75
Ihr Anteil an Buchgemeinschafts-Ausgabe		"	86.86
Ihr Anteil an Abdrucksrechten		"	<u>19.42</u>
		Fr.	<u>248.03</u>

Zahlungsweise / Conditions de payment / Conditions of payment

Die Auszahlung erfolgt bis spätestens Ende September dieses Jahres, jedoch nicht vor Eingang der beiliegenden von Ihnen unterzeichneten Richtigbefundanzeige.

Le versement sera effectué au plus tard à la fin du mois du septembre courant, cependant pas avant la réception de votre confirmation signée (formulaire ci-inclus).

The payment follows at the latest at the end of September of this year but not before receiving the enclosed confirmation signed by you.

REX-VERLAG

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

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PUBLISHERS

24 Russell Square London WC1
Fabbaf London W.C.1. Museum 9543

LRS / HWB

19. OCT. 1965

John Farquharson Ltd.,
15 Red Lion Square,
London W.C.1.

Dear Sirs,

We have pleasure in enclosing herewith our cheque
~~forwarding to your bankers~~
value £.15..15..-.. representing the amount due to you in
accordance with the undermentioned statement.

50% Royalties received from Heinemann Educational Books Ltd. in
respect of their edition of MINE BOY by Peter Abrahams, for the
six months ended June 30th, 1965; 1680 copies sold.

Yours truly,



H.W. Burwood,
Royalty Department.

ROYALTY STATEMENT

FABER & FABER Ltd.
24 RUSSELL SQUARE LONDON W.C. 1

In account with Peter Abrahams Esq. per John Farquharson Ltd.

Title MINE BOY

Retail Price 10/6

Sales for six months ending 30th June 1965

	£	s.	d.
.....30..... copies @ Royalty of 10 % =	1	11	6
..... copies @ Royalty of % =			
.....56..... copies, colonial edition @ royalty of 10 % of receipts =	1	9	4
..... copies, special sales, @ royalty of % of receipts =			
..... sheets, @ royalty of % of receipts =			

3 - 10

Deductions

Advances

Purchases.....

Income Tax.....

Debit balance
from previous statement.....

Balance

3 - 10

ROYALTY STATEMENT

FABER & FABER Ltd.
24 RUSSELL SQUARE LONDON W.C.1

In account with Peter Abrahams Esq. per John Farquharson Esq.

Title A NIGHT OF THEIR OWN

Retail Price 21/-

from publication to			
Sales for six months ending 30th June 1965			
	£	s.	d.
..1738.. copies @ Royalty of 10 % =	182	9	10
..... copies @ Royalty of % =			
..1204.. copies, colonial edition @ royalty of 10 % of receipts =	62	12	6
..... copies, special sales, @ royalty of % of receipts =			
..... sheets, @ royalty of % of receipts =			
	245	2	4
Deductions			
Advances	200	-	-
Purchases.....	16	7	3
Income Tax.....			
Debit balance from previous statement.....			
Balance	28	15	1

ROYALTY STATEMENT

FABER & FABER Ltd.

24 RUSSELL SQUARE LONDON W.C. 1

In account with ...Peter Abrahams Esq. per John Farquharson Ltd.

TitleTELL FREEDOM.....

Retail Price 12/6

Sales for six months ending 30th June 1965

	£	s.	d.
.....54.. copies @ Royalty of $12\frac{1}{2}$ % =	4	4	4
..... copies @ Royalty of % =			
.....23.. copies, colonial edition @ royalty of 10% of receipts =	2	18	2
..... copies, special sales, @ royalty of % of receipts =			
..... sheets, @ royalty of % of receipts =			

Deductions

7 2 6

Advances.....

Purchases.....

Income Tax.....

Debit balance
from previous statement.....

Balance

7 2 6

ROYALTY STATEMENT

FABER & FABER Ltd.

24 RUSSELL SQUARE LONDON W.C. 1

In account with Peter Abrahams Esq. per John Farquharson Ltd.

Title WILD CONQUEST

Retail Price 12/6

Sales for six months ending 30th June 1965

	£	s.	d.
..45..... copies @ Royalty of 10 % =	2	16	3
..... copies @ Royalty of % =			
...38..... copies, colonial edition @ royalty of 10% of receipts =	1	3	8
..... copies, special sales, @ royalty of % of receipts =			
..... sheets, @ royalty of % of receipts =			

Deductions

3 19 11

Advances

Purchases

Income Tax

Debit balance
from previous statement

Balance

3 19 11

FABER & FABER LTD.

24 RUSSELL SQUARE

W.C.1

STATEMENT

Peter Abrahams Esq.

1965				
Mar 22nd	To Goods	-	15	4
" 25th	To Goods	6	18	-
" 25th	To Goods	2	16	-
" 25th	To Goods	2	6	-
Apr 1st	To Goods	-	19	2
May 20th	To Goods	2	2	-
Jul 15th	To Goods	-	10	9
		£	16	7 3

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman

Lady Faber, T. S. Eliot, Morley Kennerley (U.S.A.), Alan Pringle, David Bland, Charles Monteith, Peter Crawley

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PFduS/MEP

Peter Abrahams Esq,
Coyaba,
Red Hills P.O.
St Andrews,
JAMAICA

2nd September 1965

Dear Peter,

It was so good to see you over here and I only wish we could have had longer together. It takes a bit of time to pick up the threads, but I really didn't feel myself that we had not met for nearly ten years. I shall look forward very much to seeing the new novel when it is ready and also the manuscript on your East African trip, which I hope has proved interesting and rewarding.

I sent some books to Naomi the other day, You asked me to send you some of our paperbacks, but the list is now so large that I feel I should be happier if you could just check what I suggest. I am enclosing herewith a list on which I have ticked a number of titles which I think might be of interest to you. As it comes to quite a big order, perhaps you would like just to run through it and see whether I have included too much. There may also be some titles that you would like to have added. If you will send me the list back again I will see that the books are despatched without delay. And I think you said too that you would like to have all future paperbacks as they come along. Shall we simply send all titles and if you then find that some are too specialised you can pass them on to someone else? Or would you like me to try to make a selection? We do some thirty to forty paperback titles a year.

I don't think I explained properly the line we take over fiction. We included A WREATH FOR UDOMO because we wanted it for Africa. Otherwise, as you will see, we don't do a great deal of fiction in this series, apart from Durrell and Golding. There are a few exceptions to that (for example we took over a couple of L.P. Hartley novels because they seemed to be wanted for educational purposes and were not otherwise

Peter Abrahams Esq

- 2 -

2nd September 1965

available) but in general we have found we can be much more successful with the non-fiction titles. This is partly because our prices are somewhat higher than those in other lists and fiction is of course affected by price when it comes to paperbacks.

With all good wishes,

Yours ever,

A handwritten signature in blue ink, appearing to read 'Peter', is written over a large, diagonal, light grey watermark that says 'UWI LIBRARIES'.

P.S. You may like to know that we shall be giving you a $33\frac{1}{3}\%$ discount on these orders, but postage will of course be added.

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman

Lady Faber, Alan Pringle, David Bland, Charles Monteith, Peter Crawley

FABER AND FABER LTD

PUBLISHERS

24 Russell Square London WC1

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ME/CE:

27th July, 1965.

Mr. Peter Abrahams,
"Coyaba",
Red Hills P.O.
St. Andrew,
Jamaica.

Dear Mr. Abrahams,

As Mr. du Sautoy is on a short holiday, I am writing to thank you for your letter of July 22nd. We have written to Innes Rose about the contract for your book on East Africa and I hope that the contract will be through within the next three days so that your advance can be paid without any delay.

Mr. du Sautoy will be back in the office next Monday morning and will, I know, be pleased to read that you will be in London for a few days and will look forward to you telephoning to him.

Yours sincerely,

Matthew Evans

Matthew Evans.
Assistant to Mr. du Sautoy.

Sender's name and address: FABER & FABER, LTD

24 RUSSELL SQUARE

LONDON, W.C.1, ENGL

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ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

The 'APSLEY' Air Letter

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Second fold here



Mr. Peter Abrahams,

"Coyaba",

Red Hills P.O.

St. Andrew,

Jamaica.

'Coyaba',
Red Hills P.O.
St. Andrew.
Jamaica.

July 22, 1965

P.F. du Sautoy, Esq.,
Faber & Faber Ltd.,
24, Russell Square,
London W.C.1.

Dear Peter,

I am delighted that you are interested in the East Africa trip, so please do talk to Innes Rose about the contract. I plan to leave here as near the end of this month or as early in next month as possible. I hope to see and do all I need to in four to six weeks and if all goes as I plan I might have to spend ~~the~~ a few days in London arranging entry to the places I plan to visit. I will telephone you when I arrive and it might be possible for us to meet, if it is convenient for you.

I expect to finish writing the last few pages of the new novel in the coming week, and it will be decently typed while I am away. I should like to look it over on my return before sending it out, which means it should reach you sometime towards the end of September. I am still too close to it to say anything worthwhile about it except that it is set in the Caribbean.

You might let Innes know that there is not very much time for him to get the money to me. I will write him as soon as I have finished with the book.

Yours ever

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

FABER AND FABER LTD

PUBLISHERS

24 Russell Square London WC1
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PSC/MKJ

18th June 1965

Peter Abrahams, Esq.,
c/o PUBLIC OPINION
2 Corrington Road
KINGSTON,
Jamaica, W.I.

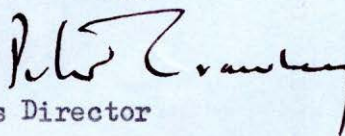
Dear Mr. Abrahams,

I think you may be glad to know that the publication date of the Faber Paper Covered Edition of A WREATH FOR UDOMO, 6/6 net, has now been fixed for 15th July.

I am glad to say that A NIGHT OF THEIR OWN is doing well and at the moment we have sold well over 2800 copies. I hope the Jamaican bookshops are giving a good show for we have been pushing the book hard in the West Indies.

With all good wishes.

Yours sincerely,


Sales Director

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

FABER AND FABER LTD

PUBLISHERS

CM/JM

24 Russell Square London WC1
Fabbaf London W.C.1. Museum 9543

June 3rd 1965

Peter Abrahams Esq.
Coyaba
Red Hills P.O.
St. Andrew
Jamaica

Dear Mr Abrahams,

Peter du Sautoy is still in America and won't be back until June 12th; but I did mention your letter at an Editorial Committee yesterday - and I thought I ought to write you a brief letter now to say how very interested we are in all the projects which you mention in it. We're delighted to hear that a new novel is so nearly ready; and we're most certainly interested in the East Africa Revisited book. So far as Jamaica is concerned, we'd certainly be perfectly happy to wait until the other books are finished - and we're very pleased indeed to know that you'd like to write it for us.

Peter du Sautoy will of course be writing in more detail when he gets back. In the meantime, may I send you my own very warmest good wishes.

Yours ever,

Charles Monteith

P.S. When you see the Hearnese do please give them my love.

Coyaba,
Red Hills P.O.,
St. Andrew, Jamaica.

May 18, 1965

P.F. du Sautoy, Esq.,
Faber & Faber Ltd.,
24 Russell Square,
LONDON W.C.1.

Dear Peter,

Sorry about the delay in answering your letter of May 3rd but I've been caught up in a sticky patch of writing in the book I am working on at the moment. It is a novel set on a Caribbean island and I have about a quarter to a third more to do. I hope to be done with it by July. This is part of the answer to your question. I will do a book on Jamaica for you if we can agree on a timetable.

First I must finish this novel (which I expect to be in July). Next, I have all but worked out the details of a sort of "East Africa Revisited" trip which Holiday magazine is very interested in and on which they will advance for a 10,000 word article the sum of one thousand dollars (\$500 expenses; \$500 part of the final fee of \$2,000). The advance will just about cover the cost of the return trip. This morning, while writing them about some of the details of this trip, it occurred to me that you might also be interested (much as you were when I visited that part of the world in 1962. Out of that trip came RETURN TO GOLLI - which I am now looking at). I think you might find a new book examining the changes since Return To Goli most interesting, and of course it would be a stimulating challenge for me to write something other than the usual traveller's tale and to try to see the transformation of 'white Africa' in depth. If you are interested an advance on such a book would help greatly with the finances of the trip. My present plan is to leave here about the end of July, spend August in East Africa and be back here and start writing in September. All of which means that I will not be able to begin thinking about your Jamaican book until the spring of next year. If you are prepared to wait that long I will certainly do the book for you. If you would much rather not wait I am sure I can find someone who can do a firstclass job on Jamaica for you. So let me know your feeling about this as well as my proposed East African trip.

Yours ever,

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman

Lady Faber, Alan Pringle, David Bland, Charles Monteith, Peter Crawley

FABER AND FABER LTD

PUBLISHERS

24 Russell Square London WC1

Fabbaf London W.C.1. Museum 9543

PFduS/MEP

Peter Abrahams Esq,
Coyaba,
Red Hills P.O.
St Andrew,
Jamaica

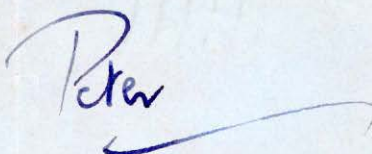
3rd May 1965

Dear Peter,

Many thanks for your letter of April 27th. I am so glad to hear that American reaction has been favourable as well; the book seems to be selling quite nicely here at the moment and we hope it will keep on.

I have been meaning to write to you on quite another subject. We should very much like to publish a book on Jamaica today and of course we know the book that you yourself wrote for the Stationery Office. The book seems to be still available but presumably does not sell very much now. I say "seems", because it took three enquiries to find out whether they knew about it at the office in Kingsway. Would you ever think, or would it be possible for you to think, of doing an entirely new book. I suppose the fact that you have the Stationery Office book behind you, which was extremely good, might make it more difficult rather than easier, but of course what we should want would be an entirely new approach, and I am sure that that is what you would want to do too. At any rate, we should be most interested to know whether this appeals to you at all. I am afraid you may say you are too busy, and of course I shall quite understand that. If that is in fact your answer, do you think there is anyone else whom we might approach? We don't want to approach another author - we would much rather have you!

Yours ever,



Coyaba,
Red Hills P.O.
St. Andrew.
Jamaica.

April 27, 1965

P.F. du Sautoy Esq.,
Faber & Faber Ltd.
24 Russell Square,
LONDON W.C.2

Dear Peter,

It was most kind and thoughtful of you to cut out that batch of early reviews for me, and I appreciate it very much. I was away from home the last couple of weeks, hence this belated thank-you note.

Reaction from the United States has been equally favourable so all we can do now is wait and see whether sales follow suit.

Thank you again.

Yours ever

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman
Lady Faber, T. S. Eliot, Morley Kennerley (U.S.A.), Alan Pringle, David Bland, Charles Monteith, Peter Crawley

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PFduS/MEP

Peter Abrahams Esq,
Coyaba,
Red Hills P.O.
St Andrews,
Jamaica

2nd April 1965

Dear Peter,

I have cut out some reviews of A NIGHT OF THEIR OWN which I think you might like to have. It has been pretty well received all round, I think, and we hope it will do well.

With best wishes,

Yours ever,

Peter

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman
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30th March, 1965

Peter Abrahams, Esq.,
Coyaba,
Red Hills P.O.,
St. Andrew,
Jamaica,
W.I.

Dear Mr. Abrahams,

Many thanks for your letter of March 23rd - I am very glad to know that the books have reached you safely, and that the postage didn't turn out to be excessive.

I have asked our Sales Department to send you (by sea mail) two copies of TELL FREEDOM, but I am afraid we are not able to send you two copies of the hard covered edition of A WREATH FOR UDOMO since this is now out of print. However, we haven't overlooked sending you your free copies of the paperback edition - it's simply that the book isn't published yet, and I don't think is likely to come before June 17th at the earliest. All being well, your free copies should leave here about three weeks before publication.

There seem to have been several nice reviews about A NIGHT OF THEIR OWN already; and I much hope there will be many more to come.

Yours sincerely,

Rosemary Goad.

Rosemary Goad.

"Coyaba",
Red Hills P.O.
St. Andrew,
Jamaica.

March 23, 1965.

Miss Rosemary Goad,
Faber & Faber Ltd.,
24 Russell Square,
London W.C.1.

Dear Miss Goad,

The books arrived on the 17th of March and in excellent condition. I am most grateful to you for the trouble you too over this. And I was of course very pleased to see that the postage came to £2.14.0 - which was considerably less than you anticipated.

There is no hurry about this but I do not have any copies on my shelves of the Faber editions of TELL FREEDOM and A WREATH FOR UDOMO (I'm thinking of the hard covered edition of the latter; though I have not seen the paper covered edition and wonder whether you've overlooked me or do not send authors ~~xxxxxxxxxx~~ free copies of soft covers when you first bring them out). So will you please arrange to have sent to me, and charged to me, two copies each of TELL FREEDOM & UDOMO (in hard cover). And the cheapest and slowest surface mail for these will do!

Thank you again.

Yours sincerely

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman
Lady Faber, T. S. Eliot, Morley Kennerley (U.S.A.), Alan Pringle, David Bland, Charles Monteith, Peter Crawley

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10th March, 1965

Peter Abrahams, Esq.,
Coyaba,
Red Hills P.O.,
St. Andrew,
Jamaica,
West Indies.

Dear Mr. Abrahams,

I thought you would like to know that I have just heard from our Sales Department that six copies of A NIGHT OF THEIR OWN are on their way to you by air parcel post, and that the cost of postage will be somewhere in the region of four guineas. I do hope this will be all right, and that the books reach you safely in time for your birthday. I should be most grateful if you could drop me a line to let me know when they arrive, and if they are in good condition.

All good wishes,

yours sincerely,

Rosemary Goad.

Rosemary Goad.

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman
Lady Faber, T. S. Eliot, Morley Kennerley (U.S.A.), Alan Pringle, David Bland, Charles Monteith, Peter Crawley

FABER AND FABER LTD

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8th March, 1965

Peter Abrahams, Esq.,
Coyaba,
Red Hills P.O.,
St. Andrew,
Jamaica,
W.I.

Dear Mr. Abrahams,

Many thanks for your air letter card of March 2nd. I am sorry that Innes Rose is only letting you have one copy, but we shall be sending you a further six as quickly as possible. The Sales Director, Peter Crawley, is going to find out the cost of air freight and will, I think, be getting in touch with you about the books tomorrow. This will mean that we shall be charging your account with six copies (plus the cost of postage or air freight), which is the usual practice when an agent has copies of a book in order to sell translation rights etc.

Very best wishes for March 25th.

Yours sincerely,

Rosemary Goad.

Rosemary Goad.

"Coyaba",
Red Hills P.O.,
St. Andrew.
Jamaica.

March 2, 1965

Miss Rosemary Goad,
Faber & Faber Ltd.,
24 Russell Square,
London W.C.1.

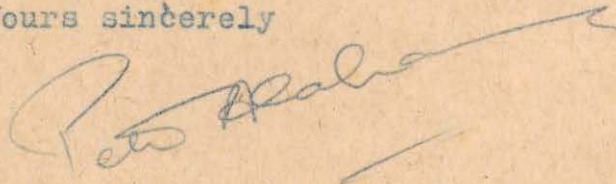
Dear Miss Goad,

I have just heard from Innes Rose (my agent in London) that you are publishing on March 25th and that he has received the six free copies due to me. Like the good agent he is his principal concern is to sell translation rights and he is holding onto all but one of the copies.

I need at least half a dozen copies of my own to discharge the inevitable obligations one collects, and they would be most useful and most dramatic if I could get them by the 19th of March when the key ones to whom I'm obligated will be here celebrating my birthday. So if it is at all possible to get half a dozen copies to me by then, I should be most grateful; perhaps air freight is the answer, provided the charges are not too high.

Please do the best you can for me in this respect.

Yours sincerely



Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman
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3rd February, 1965

Peter Abrahams, Esq.,
Coyaba,
Red Hills P.O.,
St. Andrew,
Jamaica,
W.I.

Dear Mr. Abrahams,

Very many thanks for your letter and for completing the publicity questionnaire so promptly. Thank you too for sending the up to date biographical notes which Knopf are using. I will follow up your suggestions about review copies when the time comes, and will also send a complimentary copy to Colin Legum; and of course we will send out the three copies of your behalf.

Yours sincerely,

Rosemary Goad

Rosemary Goad.

January 27, 1965

Miss Rosemary Goad,
Faber and Faber Ltd.,

Dear Miss Goad,

Thank you for your letter of the 22nd with its enclosures. I am glad that you like the book and that some likely reviewers seem to do so too.

As you will see from the enclosed I have filled out your publicity form wherever I could. But I do not think I can be of any use to Peter Crowley in his sales promotion (in any case he knows a sight more about this than I am ever likely to) so I have ignored this particular questionnaire.

I am also enclosing an up-to-date biographical note that Knopf prepared for their edition. Please note the correction I made on this.

You might let Colin Legum of the Observer have a copy if publicity in Africa is likely to be of value to sales.

Yours sincerely

Peter Abraham

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman

Lady Faber, T. S. Eliot, Morley Kennerley (U.S.A.), Alan Pringle, David Bland, Charles Monteith, Peter Crawley

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SG/RG

Peter Abrahams, Esq.,
Coyaba,
Red Hills Road,
St. Andrew,
Jamaica,
B.W.I.

January 22nd, 1965

Dear Mr. Abrahams,

As you know, we are planning to publish
A NIGHT OF THEIR OWN this season - probably in
late March or early April. I enclose a set of
publicity forms and would be very grateful if
you could complete these and return them to me
as soon as possible. We already have a very
good photograph so there's no need to bother about
that; but I would be glad if you could bring
your autobiographical notes up to date (I enclose
a copy of the ones we have in the file at present).

I enjoyed A NIGHT OF THEIR OWN very much
indeed and do hope it does well. Certainly the
various journalists who have seen it in proof
seem enthusiastic.

Yours sincerely,

Rosemary Goad.
Rosemary Goad

Encs.

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman
Lady Faber, T. S. Eliot, Morley Kennerley (U.S.A.), Alan Pringle, David Bland, Charles Monteith, Peter Crawley

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EDB/MPA

18th January 1965

Peter Abrahams, Esq.,
"Coyaba",
St. Andrew,
Jamaica.

Dear Mr. Abrahams,

Thank you for your letter of 13th January - yes, it did cross mine of 8th and now your latest has crossed mine of the 11th! But I think everything is now clear; I have deleted the Keats quotation from the press set and have altered the dedication as you requested.

Yours sincerely,



Eileen Brooksbank.

"Coyaba",
Red Hills P.O.
St. Andrew.
Jamaica.

January 13, 1965

Miss Eileen Brooksbank,
Faber & Faber Ltd.

Dear Miss Brooksbank,

I am in receipt of your letter of the 8th and I rather suspect that it crossed mine as well as the page proofs which I returned to you on the 5th. You should by now have received both.

You will see that I have already dealt with the point of the sterling equivalent of a South African Randxxxxxx which is ten shillings sterling.

I think it would be best if the Keats quotation were completely dropped and if the last line of the dedication were to read

"Of this night of their own"
instead of 'of this passing night'. The whole dedication should then run:

"For my friends" etc etc "who are at war
against the evils of this night of their own".

Yours sincerely

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman
Lady Faber, T. S. Eliot, Morley Kennerley (U.S.A.), Alan Pringle, David Bland, Charles Monteith, Peter Crawley

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EDB/ACM

11th January, 1965

Peter Abrahams, Esq.,
Coyaba,
Red Hills P.O.,
St. Andrew,
Jamaica,
West Indies.

Dear Mr. Abrahams,

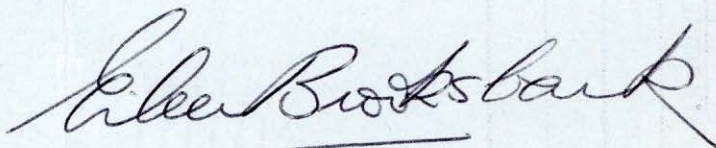
A NIGHT OF THEIR OWN

Thank you very much for your letter of the 5th January and for returning your corrected page proofs so quickly. We are glad to know that you found so few printers' errors.

Yes, we will complete the 'by the same author list'.

I hope you will now have my letter of the 8th January about 'this passing night' and the footnote on page 17. I see that you have amended the latter and I take it that you are quite happy about the quotation being left in, but we will wait for just a couple of days just in case you send in ^{us} ~~your~~ words about this.

Yours sincerely,



Eileen Brooksbank

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman
Lady Faber, T. S. Eliot, Morley Kennerley (U.S.A.), Alan Pringle, David Bland, Charles Monteith, Peter Crawley

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Peter Abrahams, Esq.,
Coyaba,
Red Hills P.O.,
St. Andrew,
Jamaica,
West Indies.

8th January, 1965

Dear Mr. Abrahams,

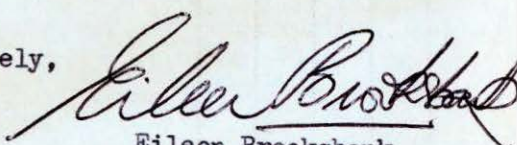
A NIGHT OF THEIR OWN

The printers despatched page proofs on the 21st of December and I do hope that yours reached you very soon after Christmas. If so, it may be that your corrected set is now on its way back to us but we have, in any case, two queries which we would be very glad if you would settle if you haven't already done so.

The main query concerns the use of the quotation 'this passing night' in the dedication and on the following page - as the title of the book has been changed, do you definitely still wish to use this Keats quotation? Mr. du Sautoy tells me he mentioned this when he wrote to you last August but he doesn't think he has had any comment from you about it. The other point is that in the footnote on p.17 a dollar equivalent to a South African Rand is given and it has been suggested that there might be more point in making this a sterling equivalent for our edition. If you think this would be a good plan I will find out what it ought to be.

If you have already returned your proofs to us I would be very grateful if you would send me a cable about these matters for we are very keen to go ahead just as quickly as we can.

Yours sincerely,


Eileen Brooksbank

Proofs some drop
on way ~~cancel~~
quotation

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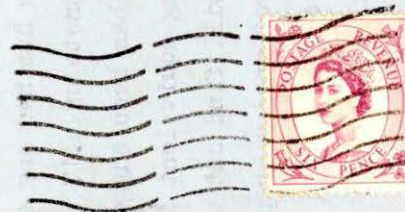
The 'APSLEY' Air Letter

A John Dickinson Product

Form approved by Postmaster General No.—71995/1Z

← Second fold here →

First fold here



Peter Abrahams, Esq.,

Coyaba,

Red Hills P.O.,

St. Andrew,

Jamaica,

West Indies.

"Coyaba",
Red Hills P.O.
St. Andrew,
Jamaica.

January 5, 1965

Miss Eileen Brooksbank,
Faber & Faber Ltd.,
24, Russell Square,
LONDON W.C.1.

Dear Miss Brooksbank,

I am today returning to you by airmail under separate cover the page proofs of A NIGHT OF THEIR OWN. I found the printing very clean with only one transposed line and a few literals.

I could not be of any use in completing the list of other titles of my work published by Faber as I do not have copies of all of these and cannot now remember with any certainty the order in which they were published. The front matter from which you took your 'by the same author' stuff was prepared by the American publishers, and they have only published some of my latter work. Will you therefore kindly complete the Faber list which should include A WREATH FOR UDOMO, ~~RAT~~ THE PATH OF THUNDER and RETURN TO GOLI.

Yours sincerely
John Robinson

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman

Lady Faber, T. S. Eliot, Morley Kennerley (U.S.A.), Alan Pringle, David Bland, Charles Monteith, Peter Crawley

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Peter Abrahams, Esq.,
Coyaba,
Red Hills P.O.,
St. Andrew,
Jamaica,
West Indies.

16th December, 1964

Dear Mr. Abrahams,

A NIGHT OF THEIR OWN

The printers hope to produce page proofs before Christmas and to save time I have asked them to pull two sets on airmail paper and send these to you, by airmail, direct. Would you please correct the printer's marked set and then airmail this back to me as soon as you are able to do so. We are somewhat behind schedule and are most anxious to avoid postponing our hoped-for publication date. I have asked for the typescript to be returned to us here so that our own reader may refer to it, for I expect you have a duplicate ?

Yours sincerely,



Eileen Brooksbank

Peter Abrahams Esq
Coyaba
Red Hills P O
St Andrew
Jamaica W I

STATEMENT OF ACCOUNTS

12
November
1964

	£ s d	£ s d
Heinemann's fee for use of extract from TELL FREEDOM in "Modern African Prose"	10.10. 0.	
10% commission	<u>1. 1. 0.</u>	9. 9. 0.
Stock - French volume rights in A WREATH FOR UDOMO to December 1963	76. 4. 6.	
15% commission	<u>11. 8. 8.</u>	64.15.10.
Cambridge University Press' fee for use of extract from TELL FREEDOM	4. 4. 0.	
10% commission	<u>8. 4. 0.</u>	3.15. 8.
Wahlström - Swedish volume rights in A WREATH FOR UDOMO to December 1963	10.10. 7.	
15% commission	<u>1.11. 7.</u>	8.19. 0.
Faber & Faber's royalties for three books to June 1964	12. 7. 0.	
10% commission	<u>1. 4. 8.</u>	11. 2. 4.
Total due to Mr Peter Abrahams	129 10 4	£98. 1.10.

33

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman

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PFduS/MEP

Peter Abrahams Esq,
Cayaba,
Red Hills P.O.
St Andrew,
JAMAICA

22nd October 1964

Dear Peter,

Very many thanks for your letter of October 12th. We have received the photocopy of the manuscript from Knopf and it seems to us that it is in a fit state to go to the printer as it is, so we are substituting it for the other manuscript, thereby avoiding any risk of not including anything that it now in the edited American version. The photocopy has gone to production and we will go straight into page proof.

I am glad to know about the photographs and will send a line to Harold Strauss asking him if he can let us have prints.

I am so glad that this is all working out so nicely and we shall look forward greatly to publishing the book.

With best wishes,

Yours ever,

Peter

Coyaba,
Red Hills P.O.
St. Andrew.
Jamaica.

October 12, 1964

P.F. du Sautoy, Esq.,
Faber & Faber Ltd.,
24, Russell Square,
London W.C.1

Dear Peter,

You should be now have long received the much worked-over photo-copy of the manuscript from Harold Strauss. So I thought you might like to know that the Knopf people are at last sufficiently happy to want to go straight into page proofs. If you yourself feel like doing so as well it might save time and money. But I am not up on these things so this note is simply to keep you in the picture, realising of course that you must do whatever you think best.

I have also sent Strauss a couple of negatives of snap shots he liked and thought could be nicely enlarged. I am sure he will let you have prints, should you need any.

Yours ever

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman

Lady Faber, T. S. Eliot, Morley Kennerley (U.S.A.), Alan Pringle, David Bland, Charles Monteith, Peter Crawley

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PFduS/GP

15th September, 1964.

Peter Abrahams Esq.,
Coyaba,
Red Hills P.O.
St. Andrew,
Jamaica,

Dear Peter,

Very many thanks indeed for your letter of August 24th which was acknowledged in my absence.

We think A NIGHT OF THEIR OWN is a good title and hope that Knopf will agree. As far as we are concerned we are ready to regard it as settled.

With best wishes,

Yours ever,

Perer

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman

Lady Faber, T. S. Eliot, Morley Kennerley (U.S.A.), Alan Pringle, David Bland, Charles Monteith, Peter Crawley

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ME/GP

2nd September, 1964.

Peter Abrahams Esq.,
Coyaba,
Red Hills P.O.
St. Andrew,
Jamaica.

Dear Mr. Abrahams,

As Mr. du Sautoy is on holiday I am writing to thank you for your letter of August 24th. Your manuscript is now in the hands of the printers but fortunately we will be able to make the minor changes that you suggest before they start work.

I will show your letter to Mr. du Sautoy when he returns to the office next week and he will be writing to you then about the title.

Yours sincerely,



Matthew Evans
Assistant to Mr. du Sautoy

Coyaba,
Red Hills P.O.
St. Andrew,
Jamaica.

August 24, 1964

P.F. du Sautey Esq.,
Faber & Faber Ltd.,
London.

Dear Peter,

Many thanks for your letter of the 17th. In addition to the cuts indicated in my letter (to Strauss) of August 6, there are the following minor changes:

1) Strauss suggested, and I agreed, that we eliminate the last complete paragraph on page 294. Please do likewise.

2) We had a bit of an argument about whether Dee should remain a cripple or not. Strauss was all for her being a 'normal woman' but I refused to have any part of that. He did however make the valid point that in the love-making scene I had confused the best a clubfooted person has to wear with the clubfoot itself; and so, in that scene, I wrote of Nkosi passing his feet over Dee's lump of flesh. I have told him that 'over her lump of flesh' should be changed to 'over her deformed feet'. 'Lump of flesh' occurs a few times in that section, please change it to 'deformed feet'.

3) It would seem that 'Meela' or 'meela' is American slang for money and since Old Man Meela is a man of wealth Strauss thought American readers might see this as a cheap pun. I told him that Meela is a very respectable Indian surname in India as well as in South and East Africa but in deference to the great American reading public I would change Old Man Meela to 'Old Man Nanda' and his son to Jee Nanda.

4) Finally, they felt ^{that} ~~the~~ Gruff Voice appeared often enough for him to have a name. Gruff Voice appears in the passage from page 13-17 and then from page 164-172. Please change 'Gruff Voice' to 'patrolman Louw' in the first instance then to 'Louw' when ever it is repeated. So the first time would read: "The gruff voice of Patrolman Louw said: 'so you are etc'"

This completes all the changes I intend to make. For title what do you think of A NIGHT OF THEIR OWN or ALL THROUGH THE NIGHT? If you like A NIGHT OF THEIR OWN as much as I do then I will insist on it.

Yours ever

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman

Lady Faber, T. S. Eliot, Morley Kennerley (U.S.A.), Alan Pringle, David Bland, Charles Monteith, Peter Crawley

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24 Russell Square London WC1

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PFduS/JPH

17th August 1964

Peter Abrahams Esq.,
Ceyaba,
Red Hills P.O.,
St. Andrew,
Jamaica, W.I.

Dear Peter,

I have your two letters dated July 29th (to Innes Rose) and August 6th (to Harold Strauss). It is a great pity about the title, but I agree that we cannot very well use THIS PASSING NIGHT as it has been used so recently. The book by Clive Miller was published over here by Secker & Warburg, so the same considerations apply. I am not absolutely certain about THE PERILS OF THIS PASSING NIGHT, though I suppose it is possible. I wonder what Knopf will say about that or whether they will have some other suggestion. I did think myself of THE CAPTURED AND THE FREE, but I think this is ruled out by Joyce Cary's THE CAPTIVE AND THE FREE. I was trying to take something from your dedication. X Incidentally, both the dedication and the quotation from Keats will presumably have to be considered if the title is changed.

We think that THE HUNT FOR NKOSI is too difficult on account of the name and THE HUNTER & THE HUNTED too much like other titles which have been used. (We have a children's story called HUNTER HUNTED.)

We don't want to hold the book up more than we can possibly help, and I should be very grateful to have any further suggestions you may want to put forward.

We are quite willing to accept your cuts, and I have put a pencil through those passages, assuming that Knopf will also accept them. But on this too I should be grateful for early word, in case some further changes have been made.

If I have any other ideas about the title I shall of course let you know at once.

With best wishes,

Yours ever,

Peter

X What about The Evils of This Passing Night (from dedication)?

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman

Lady Faber, T. S. Eliot, Morley Kennerley (U.S.A.), Alan Pringle, David Bland, Charles Monteith, Peter Crawley

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PFduS/GP

16th July, 1964.

Peter Abrahams Esq.,
"Coyaba",
Red Hills P.O.,
St. Andrew,
Jamaica.

Dear Peter,

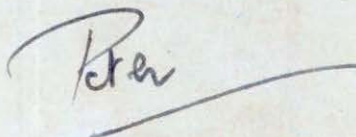
Very many thanks indeed for your letter of June 30th. We have received the manuscript safely now and have read it. I found it very exciting to read and an extraordinarily interesting study of the clash between black South Africans and Indians. What an awful additional complication that is! As always, your understanding of the Afrikaner is very impressive.

It is an enormous pleasure to have a new novel by you and we are thrilled with it. I hope this means that you will follow up with another before too long. I am making an offer of course to Innes Rose and he will no doubt deal with the contract. With regard to the date of publication, it isn't really feasible to publish before Christmas. It is no good publishing too late in the year, that is to say too near to Christmas, and this year is in any case made more difficult for us by the election that will be coming in October. The book will have a much better chance if it appears in the early part of 1965 and I'm afraid that South Africa will continue to be topical. But we shall press ahead with the book and there won't be any dragging of feet.

It is so good to be writing to you again about a manuscript.

With very best wishes,

Yours ever,



"Coyaba"
Red Hills P.O.
St. Andrew
Jamaica.

June 30, 1963

Peter du Sautoy Esq.,
Faber and Faber Ltd,
24 Russell Square,
London W.C.1

Dear Peter,

I thought you might like to know that I have just completed a novel which is now being typed and which I hope to mail to you by air-freight by the end of this week. I am sending it direct to you instead of through Innes Rose because I hope you will try to get it into your Christmas list, if you like it of course, and time might be an important factor. The story is set in South Africa and the Rivonia-Mandela trial has made it rather topical. It is called THIS PASSING NIGHT and runs to about eighty thousand words.

The suspense side of the story is that of a man who has brought money into the country for the people who are fighting against the government. This man's escape route out is blocked and the security forces are hunting for him. The philosophic side deals with the problem of the Indian minority community and what they have to do to earn acceptance by the Africans when the day of African power arrives. In any event, you will be able to read it for yourself soon.

Best regards,

Yours sincerely

Peter Abrahams

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman

Lady Faber, T. S. Eliot, Morley Kennerley (U. S. A.), Alan Pringle, David Bland, Charles Monteith

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PFduS/EML

13th February, 1962

Peter Abrahams Esq.,
Coyaba,
Red Hills P.O.,
St. Andrew,
Jamaica, W.I.

Dear Peter,

I am terribly sorry to have to say that we did not feel able to make an offer to Hendriks for his poems, though we liked them quite well. They are not quite suitable for our list, we feel. I saw him when he was in London recently and liked him very much indeed. I suggested that as he was going away and would not be able to visit other publishers, I should recommend the book to someone else and I have in fact sent it now to André Deutsch, who might possibly be interested. There are of course other possibilities, but I thought it might be helpful just to start the manuscript off myself.

It is sad that we could not do it here, but we are not taking very much new poetry at present.

I hope that you may be over here before too long so that we can discuss all sorts of things.

With best wishes.

Yours ever,

Peter

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman
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FFduS/ASB

11th January 1962

Mr. Peter Abrahams,
Coyaba,
Red Hills, P.O.,
St. Andrew,
Jamaica W.I.

Dear Peter,

How splendid to hear from you again! We shall of course be very glad to consider the poems by A.L. Hendriks, but I ought to warn you (though you know it already) that we do really take very little new poetry these days, for obvious reasons.

I am most interested to read what you say about West Indian writing, and about John Hearne. I wonder what impact the island will make on him now. There might be a considerable change in his writing, and possibly a new and valuable development.

I am so glad you had a visit from Anne Walmsley before Christmas. We saw her when she was over here during the summer and it was obvious that Jamaica, and the West Indies generally, meant a great deal to her. I am afraid she may in the end find it quite difficult to come back.

It will be wonderful if you come through London on your way to Tanganyika and I hope you will give warning of your approach so that we can plan to meet. It seems a long time since we saw you. And the news that there may be another book or even books from you before too long is very exciting; there has been too big a gap.

Yours ever,

Peter