

AP Watt Archive

Biographical history

AP Watt Ltd, founded in 1875, is the oldest literary agency in the world, representing leading British and international writers and illustrators from the 20th century to the present day.

Provenance

A collection of papers was purchased by the University of East Anglia from AP Watt Ltd in 2013. Selective series have been made available. It is expected that further series will become available over time.

Reference

APW

Dates

1895-1997

Extent

14 boxes

Scope and content

Contains correspondence with individual authors in support of their writing. Administrative files relate to copyright valuations and there is a file on the publication LETTERS TO AP WATT.

Related collections

The main archive of the AP Watt agency has been deposited with the [University of North Carolina](#).

Arrangement

APW/2 Peter Dickinson (1927-2015), 1984-1993	p.2
APW/3 Martin Gilbert (1936-2015), 1983-84, 1986-1991	p.9
APW/5 Michael Holroyd (1935-), 1987-1997	p.11
APW/7 Philip Kerr (1956-2018), 1990-1997	p.20
APW/8 Dick King-Smith (1922-2011), 1979, 1983-1990	p.27
APW/10 Timothy Mo (1950-), 1991-1997	p.47
APW/15 Barrie and Frances Pitt , 1986-1990	p.50
APW/17 Valuations , 1930-1990	p.51
APW/18 Material for Letters to AP Watt , 1895-1940	p.52
APW/19 Contracts , 1903-1999	p.56
APW/20 J.M. Barrie , 1908	p.57
APW/21 W.B. Yeats , 1927-1996	p.57

APW/2 Peter Dickinson (1927-2015), 1984-1993

Biographical description: Peter Dickinson (PD) is a prolific English author and poet, best known for children's books and detective stories. He won the Carnegie medal from the Library Association for TULKU (1979) and CITY OF GOD (1980); and the Crime Writer's Golden Dagger twice. He was awarded the O.B.E. in 2009 for services to literature.

Extent: 1 box

Scope and content: These papers include correspondence with literary agencies Georges Borchardt, Inc. and AP Watt. Correspondence relates to agreements, licences, royalties, rights, payments, earnings and transactions.

Arrangement: Chronological, in reverse order.

Related collections: PD's literary archive is deposited at Seven Stories National Centre for Children's Books.

AP Watt requests that Blackie & Son Ltd revert rights in THE IRON LION and the MOLE HOLE. Staff at Blackie Children's Books ask for more time as they work out their publication programme within the Penguin Group, 12/6/91 – 16/1/92.

AP Watt requests from [Curtis Brown, NY] the Pantheon statements for POISON ORACLE and LIVELY DEAD, 21/11/91 - 12/12/91.

International Polygonics send to PD copies of THE GLASS SIDED ANTS' NEST. Correspondence is with AP Watt, Borchardt and PD, 14/10/91 – 2/12/91.

Victor Gollancz Ltd makes an offer for A BONE FROM A DRY SEA. PD wishes to regard Canada as part of the American rather than British territory and therefore he asks that the offer stands without Canada. Gollancz agrees but only for this instance. Letters lament the long delays taken by Gollancz in signing their contracts. A copy of the agreement is included, 17/7/91 – 25/11/91.

Gollancz makes an offer to publish MERLIN DREAMS as part of their trade paperback list. The offer is accepted by PD, 14/11/91 – 18/11/91.

Anne Borchardt writes to PD saying that she still awaits contracts for TULKU from Dell; and George Nicholson had not made an offer for TIME AND THE CLOCK MICE, ETC., 14/11/91.

Correspondence between AP Watt and Gollancz regarding the trade paperback of CITY OF GOLD. Houghton Mifflin takes this on for the US market, to be published under the 'Otter' imprint, 16/10/91 – 5/11/91.

Correspondence between AP Watt and Borchardt re the deal with Transworld for the UK and Commonwealth rights, excluding Canada but with Europe exclusively, for TIME AND THE CLOCK MICE ETC., 23/10/91 - 24/10/91.

PD accepts Gollancz' offer for the UK rights in A BONE FROM A DRY SEA, 16/8/91 – 24/9/91.

Request to Gollancz for a copy of the agreement with Heinemann Educational Books for THE DAY I SHOT MY DAD. Also a request for a copy of the agreement for paperback rights in AK with Transworld. Canadian rights were sold separately to Dell, 23/1/91 – 3/9/91.

An offer from ISIS (Bodley Head) for the purchase of large print rights in SKELETON-IN-WAITING, 8/11/90 – 27/7/91.

Details of PD's whereabouts and his address whilst in Maine, USA, 20/8/91.

Negotiations and draft of a contract, 21/4/91, with Mysterious Press for PLAY DEAD, as well as a schedule of publishers' territories for the book, 28/2/91 – 11/7/91. Includes a letter from Hilary Rubinstein (AP Watt) to Anne Borchardt, 28/2/91, referring to a two-book contract from Mysterious Press and mentioning that PD had never accepted a commission for an unwritten book. Also mentions Otto Penzler and Bill [Molloy/Malloy?].

Internal AP Watt memo asks for any note on the sale by Gollancz/Transworld to Dell of Canadian paperback rights in EVA, [undated].

Internal AP Watt memo states that PD has been nominated for a new Writers Guild Award, 16/8/91.

Note from PD to Hilary Rubinstein listing all PD's awards, prizes and medals, [1991?].

Internal AP Watt memo asks for a list of all possible titles by PD which could be reverted in order to free British and US rights "because sales are low", 26/6/91. Attached is a list of the publication statuses for PD's titles.

Correspondence with ISIS Large Print Books and Audio Books regarding the position with the titles PERFECT GALLOWS, HINDSIGHT, KING AND JOKER and SKELETON-IN-WAITING, 1/10/90 – 14/6/91.

Letter from Wayne Anderson to AP Watt regarding the extraction of monies owed for the film deal with Rankin Bass for a FLIGHT OF DRAGONS, 3/6/91.

A memo mentions that Quentin [Blake] was looking at doing illustrations for PD's ESPECIALLY ETC. (internal AP Watt memo, 27/3/91). A new title was also being considered: TIME AND THE CLOCK MICE, ETCETERA (note from PD to Hilary Rubinstein, 22/5/91).

The manuscript of PLAY DEAD is sent by AP Watt to Viking. Andre Schiffrin (Random House) is reported as not doing this kind of book on his list. Copies of the book are given to publishers Tom McCormack and Larry Ashmead. Also mentioned in Hilary Rubinstein's letter to Larry Ashmead is Steve Citron's THE MUSICAL FROM THE INSIDE OUT and A GREEN HISTORY OF THE WORLD by Clive Ponting, 22/1/91 – 5/2/91.

Memo, Clarissa Rushdie to Rod Hall regarding an approach by Hick Communications for PD to write scripts for children's television (AP Watt internal memo, 12/2/91).

Details of PD's short story for a Heinemann collection: BEWARE BEWARE; a story much admired by Puffin: THE SPRING; and a short story for a Guardian compilation published in book form: BARKER (AP Watt internal memo, 22/2/91).

Photocopied reviews of AK: *The Independent*, 19/1/91 and *Sunday Times*, 20/1/91.

Copy of a Gollancz' royalty statement for the sale to Dell of Canadian rights in EVA, 11/12/90 – 18/1/91.

Draft agreement between PD and the Random Century Group on behalf of the Bodley Head for PLAY DEAD. Editorial notes to PD [from Jill Black, Bodley Head?] on PLAY DEAD. Correspondence between Clarissa Rushdie (AP Watt) and Jill Black (Bodley Head) concerning the contract, 27/9/90 – 9/1/91.

Hilary Rubinstein tells Anne Borchardt of the offer made by Bodley Head and Arrow for PLAYING [i.e. PLAY] DEAD. Bodley Head was given exclusive rights in Europe, 19/11/90 – 27/11/90.

Letter from PD to Linda [Shaughnessy?] "that's welcome news about the Diogenes edition of ONE FOOT IN THE GRAVE." PD was also slightly concerned about the foreign language translation in AK, 24/11/90.

Correspondence with AP Watt, Gollancz and PD regarding the paperback reissue of A BOX OF NOTHING by Mammoth. Complimentary copies of the old Magnet edition are offered to PD, 24/10/90 – 20/11/90.

A letter by Hilary Rubinstein to Anne Borchardt announcing Dickinson's win of the Whitbread Award for the best children's book of the year, 6/11/90.

Correspondence between AP Watt and Gollancz on the agreement with Puffin for the renewal of the paperback licence in THE GIFT, 18/12/89 – 21/9/90.

Gollancz announces its publishing of AK on 11/10/90, (letter 20/9/90).

Letters from PD to Anne Borchardt and Hilary Rubinstein in which he gives his impressions of his latest submission PLAY DEAD. PD had also written to Andre Schiffrin explaining his reluctance to change publisher. He tells Anne Borchardt "I'd rather have sympathetic editors than pots of money", 14/9/90 – 18/9/90.

Photocopied book review of AK by Stephanie Nettell, *The Bookseller*, 7/9/90.

Correspondence with Anne Borchardt regarding payment of the advance due from International Polygonics for the four DETECTIVE PIBBLE titles, and the amount due from Delacorte for delivery of AK, 30/7/90 – 14/8/90.

Correspondence whereby PD accepts an agreement made by Pantheon to Thorndike for large print rights in SKELETON IN WAITING, 7/2/90 – 8/8/90.

A sale agreement letter from Pantheon Books for PD to purchase paperback copies of SLEEP AND HIS BROTHER, 6/8/90.

PD asks after a copy of the television series of THE GIFT by Red Rooster [Films Ltd], 23/7/90.

Correspondence regarding an offer and subsequent agreement from George Nicholson (Dell) for AK (Delacorte imprint). Mention is also made here of an offer from Macmillan for June Goodfield's book THE PLANNED MIRACLE, 23/1/90 – 2/7/90.

Gollancz expresses a wish to revert rights in CHANCE, LUCK AND DESTINY, 21/6/90 – 28/6/90.

Correspondence with Anne Borchardt regarding agreements with International Polygonics for the DETECTIVE PIBBLE novels, 16/8/89 – 18/6/90.

Gollancz reports having received an offer from Verlag St Gabriel for German translation rights in CITY OF GOLD, 4/6/90 – 10/7/90.

Correspondence between Olga Litowinsky (Simon and Schuster Ltd) and AP Watt. Litowinsky expresses an interest in working with PD. They had previously worked together when Litowinsky was with Delacorte. Mention is also made of the author Bob Shaw, 12/3/90 – 12/6/90.

Constable Publishers show an interest in adding PD to their list; a joint venture paperback agreement with Arrow would ensure that PD gets full royalties, 9/5/90.

Correspondence relating to the Dell (Bantam Doubleday Dell Publishing Group Inc.) offer for an omnibus edition of THE CHANGES TRILOGY, 18/10/89 – 16/4/90. A draft agreement dated 31/7/84 lists the trilogy as THE WEATHERMONGER, HEARTSEASE and THE DEVIL'S CHILDREN.

Letter from AP Watt asking Curtis Brown, NY to put reversion procedures in hand for KING AND JOKER, 30/3/90.

A letter from Nora Press reverts the rights in IN THE SHADOW OF KING'S, 22/3/90.

Correspondence regarding the agreement with Clio Press for US large print rights in HINDSIGHT, 9/1/90 – 22/3/90.

Correspondence with Gollancz re Puffin's licence in the paperback rights of THE SEVENTH RAVEN, 20/2/90 – 15/3/90.

Details of the television broadcasting of THE GIFT on 28/3/90.

Correspondence on royalties for THE FLIGHT OF DRAGONS. Correspondence is primarily with Harper & Row and Gollancz, 1/4/85 – 2/3/90.

Enquiries by AP Watt on the licence held by Arrow Books for KING AND JOKER, 22/2/90. A list of earnings is attached.

Correspondence with Chris Kloet (Gollancz) re agreement with Gollancz for AK, 21/11/89 – 7/2/90.

Jeff Hoover (Curtis Brown, NY) liaises with Viking on the reversion of rights in THE GLASS-SIDED ANT'S NEST, 31/10/89 – 31/1/90.

Review by Coral Lansbury of SKELETON-IN-WAITING, New York Times Book Review, 31/12/89.

Details of a conversation with Chris Kloet concerning PD's writing of a story for the National Trust based on a house with a particularly fine rose garden he was keen on, 19/12/89.

Correspondence regarding an agreement with International Polygonics for the four DETECTIVE PIBBLE titles: ONE FOOT IN THE GRAVE, THE LIZARD IN THE CUP, THE SEAL and SKIN DEEP, 16/8/89 – 18/6/90. A list of the US Publishers and their rights in these stories are outlined in a letter from Clarissa Rushdie, 18/9/89.

A request to Gollancz to revert the rights in THE GIFT to the author, 15/3/89 – 1/12/89.

Correspondence between AP Watt and Borchardt regarding a contract and submission of an afterword to TOBY TYLER by James Oris, 7/11/88 – 29/11/89.

Correspondence concerning the Bodley Head's enquiry on the reverting of rights in THE LAST HOUSE-PARTY. Details of Arrow Books' plans for re-issue are included, 14/11/88 – 27/11/89.

Correspondence with Gollancz relating to licences and royalties for WEATHERMONGER, 18/9/89 – 16/11/89.

THE PERFECT GALLOWS

Correspondence between PD, AP Watt and Georges Borchardt on the Isis/Clio agreement for PERFECT GALLOWS. The agreement for HINDSIGHT is also mentioned here, 7/5/90 – 24/5/90.

Distribution rights in the US for ISIS Audio Books (a division of CLIO Press Ltd), of PERFECT GALLOWS and HINDSIGHT, 15/11/89; 7/12/89.

Anne Borchardt provides details of a publishing offer from International Polygonics for PERFECT GALLOWS, 23/5/88 – 15/11/88.

Correspondence with Clio Press for audio rights in PERFECT GALLOWS, 18/3/88-27/4/88.

Correspondence with the Bodley Head announcing their contract with Arrow Head for the paperback rights in the Mysterious Press imprint of the PERFECT GALLOWS, 31/8/87-26/2/88.

Advances statement for PERFECT GALLOWS, 9/2/88. Review of PERFECT GALLOWS, 28/1/88. A note from Georges Borchardt on the licensing of book club rights in North America for PERFECT GALLOWS, 15/9/87.

Anne Borchardt comments on Nan Talese's (Doubleday) enthusiasm for PD's work. Anne thought it unlikely that PD would want to leave Pantheon, 5/10/89.

List of licence expiry dates for young adult (mostly Puffin) paperbacks (via Gollancz), 27/9/89.

Correspondence between AP Watt and Gollancz regarding payment of a refresher advance by Penguin for TULKU, 27/10/88 – 8/9/89.

PD is shortlisted for two Library Association awards, for EVA - Carnegie medal; for MERLIN DREAMS – Kate Greenaway prize. Anne Borchardt writes "too bad that Peter didn't get either one" 16/5/89 – 11/7/89.

Letter of decline from Mysterious Press (Arrow Books Ltd) for the publication in paperback of A SUMMER IN THE TWENTIES and GREEN GENE. "Both books are well out of the mainstream of crime fiction and we would therefore have to work very hard to sell sufficient numbers in paperback." Heywood Books also declined "these two books are really too literary [sic] for our readership", 23/2/89 – 21/6/89.

Sale of exclusive paperback reprint rights to Dell Publishing for THE SEVENTH RAVEN, 27/1/87 – 19/6/89.

Draft agreements and correspondence on exclusive rights given to the Bodley Head for SKELETON-IN-WAITING, Jan 1987 – 5/6/89.

Jeff Hoover (Curtis Brown, NY) explains the position on sales and reversion of rights regarding GREEN GENE and ONE FOOT IN THE GRAVE, 27/2/89 – 22/5/89.

Details of PD's sister's residential properties in London and Skiathos, Greece which she would like to rent, 29/3/89.

The Bodley Head confirm Arrow's position with regards to their stock of HINDSIGHT, 15/2/89 – 16/3/89.

Photocopied review by Neil Philip of EVA, TLS, 3/3/89.

Correspondence with ISIS Audio Books for audio rights in HINDSIGHT, 17/1/89 – 9/3/89.

Arrow Books sends a Jacket for KING & JOKER, 11/1/89.

Gollancz provides details of the extract from CITY OF GOLD which appears in FOCUS ON THE FAMILY CLUBHOUSE magazine, 31/10/88 – 7/11/88.

Short extracts written by Dickinson, 13/10/88. Earlier that year, in May 1988, Dickinson's wife, Mary Rose, had taken her life. The extracts are sent to Hilary Rubinstein and Dickinson writes that he'd like to see them published. They are dark passages and refer to illness and suicide. PD writes: "I wouldn't read them at a point when you're feeling at all emotionally low."

Arrow Books reconsiders the jackets For THE LIVELY DEAD, DEATH OF A UNICORN, THE LIZARD IN THE CUP and PERFECT GALLOWS, 15/7/88 – 22/7/88.

Advances statement for Dell Publishing Co. for EMMA TUPPER'S DIARY, 14/7/88.

Correspondence with agency Borchardt regarding contracts and Dell's publishing rights in Canada of EVA, 13/11/87 – 1/7/88.

Correspondence from *Cricket Magazine* for the publication of chapters from MERLIN DREAMS, 24/6/88 - 30/6/88.

Letters of congratulation from Collectieve Propaganda van het Nederlandse Boek and Gollancz for PD's book CITY OF GOLD being highly commended by the CPNB panel. PB is invited to attend the award ceremony, 13/6/88 – 21/6/88.

THE DEVIL'S CHILDREN

Notification from Bantam Doubleday Dell that PD's Delacorte Press titles would be listed in the Remainder Marketplace. First, PD was being given an opportunity to purchase, 3/12/87-21/4/88.

Advances statement for DANCING BEAR, 9/2/88.

Advances statement for TEFUGA, 9/2/88.

Contract for EVA 28/8/87 – 19/1/88 with notes by PD on the manuscript of EVA. He feels he is "too close to the material to be sure of any judgements." He was going to add some lines "to being the sheer pressure of people more into mind."

Correspondence on the film rights in ANNERTON PIT, 1/12/86.

Enquiry from Gladden Entertainment Corporation, Beverly Hills, Calif. for screen rights in SLEEP AND HIS BROTHER, 29/1/86-1/4/86.

General terms of agreement, interim contract, and copy of signed agreement for the sale of film rights to Milton Sperling, on behalf of Green/Epstein Productions Inc. for HEALER, 27/9/85 – 16/12/85.

Correspondence on the film rights for Disney in THE POISON ORACLE, 14/5/84 – 14/11/85.

Correspondence on the film rights in THE WEATHERMONGER, HEARTSEASE and THE DEVIL'S CHILDREN, 14/8/85 – 22/8/85.

Kathryn Asch (Columbia Pictures) turns down THE GLAMOUR, referring to it as "a particularly provocative story but in the end did not know how to develop it." At the same time she asks for film rights in WALKING DEAD, 27/6/85 - 14/8/85.

Peter Dickinson (BBC TV) writes to Rod Hall (AP Watt) giving his comments on the challenges which the dramatization of HEALER poses. He adds it to his list of promising drama ideas for 1985/86.

John Prowse's treatment of PD's the GIFT and THE SEVENTH RAVEN for a feature film or television series, 31/10/84 – 8/11/84. The treatment is sent to Rod Hall (AP Watt).

Correspondence with Jenny Sheridan (BBC TV) who comments on HINDSIGHT. "I would think HINDSIGHT might make a startling radio-play. Radio could absorb the many difficulties this book presents in a way that would elude television", 17/7/84.

APW/3 Martin Gilbert (1936-2015), 1983-84, 1986-1991

Extent: 2 boxes.

Arrangement: Separate files have been created for individual titles of publication. The remaining correspondence is kept chronologically in APW/3/1.

Scope and content: Correspondence is from literary agents, publishers and Martin Gilbert.

APW/3/1 Correspondence, 1983-1991

APW/3/2 THE APPEASERS

APW/3/3 ATLAS OF JEWISH HISTORY / ATLAS OF JEWISH CIVILIZATION

APW/3/4 AUSCHWITZ AND THE ALLIES

APW/3/5 CHURCHILL: A PHOTOGRAPHIC PORTRAIT

APW/3/6 CHURCHILL AND THE JEWS

APW/3/7 Churchill Biography

APW/3/7/1 Churchill Biography general correspondence

APW/3/7/2 Individual volumes

APW/3/7/2/1 WSC six: FINEST HOUR

APW/3/7/2/2 WSC seven: ROAD TO VICTORY

APW/3/7/2/3 WSC eight: NEVER DESPAIR

APW/3/7/3 Winston S. Churchill Companion volumes (Documents and Papers)

APW/3/8 Churchill, A Life (single volume biography)

APW/3/9 FIRST WORLD WAR

APW/3/10 FIRST WORLD WAR ATLAS

APW/3/11 THE HISTORY OF THE JEWS IN THE MODERN WORLD

This appears to be a working title only.

APW/3/12 A HISTORY OF THE TWENTIETH CENTURY

APW/3/13 THE HOLOCAUST

APW/3/14 THE ILLUSTRATED BIBLE ATLAS

APW/3/15 IN SEARCH OF CHURCHILL

APW/3/16 JERUSALEM IN THE TWENTIETH CENTURY

APW/3/17 JERUSALEM: REBIRTH OF A CITY

APW/3/18 JEWS OF HOPE

APW/3/19 PRISONERS OF ZION

APW/3/20 THE ROOTS OF APPEASEMENT

APW/3/21 THE SECOND WORLD WAR aka HISTORY OF WORLD WAR II

APW/3/22 SHCHARANSKY: HERO OF OUR TIME

Includes a letter of rejection by Michael O'Mara (Rainbird Publishing), for SHCARANSKY. The subject matter being too close to REFUSENIK which was being published by Macmillan (letter 2/8/83).

APW/3/23 YALTA

This appears to be a working title only.

APW/5 Michael Holroyd (1935-), 1987-1997

Biographical description: Michael Holroyd is an English biographer.

Extent: 2 boxes

Arrangement: Chronological

Scope and content: These files chiefly arise from the files of AP Watt's literary agents Hilary Rubinstein and Caradoc King.

1979

In addition to the main run of correspondence is an envelope with 2 letters from 1979. One is from MH to Hilary Rubinstein concerning the publisher Rainbird, 30/4/79.

Press-cuttings, 1987

Contains press-cuttings relating to Holroyd's biography on George Bernard Shaw. They cover his relationship with the Managing Director of Chatto & Windus, Carmen Callil; and criticisms on the record advance of £625,000 for Holroyd's multi-volume book which was described in the press as fetching "a pound a word." His publishers were criticised for thinking they would ever recover such a ludicrous sum. Chatto did not necessarily think they would.

1987

Hilary Rubinstein writes to Penguin Books Ltd and tells them that MH doesn't ever want to see reissued the novel he had published in America twenty years previous and doesn't have any plans to write any more fiction, 10/7/87.

Penguin expresses a wish to publish A DOG'S LIFE, 10/3/87.

OUP revert their rights in THE SHORTER STRACHEY, 3/8/87.

Early correspondence centres on finding a UK publisher for the Shaw biography. Random House was the American publisher. Includes letters of interest from publishers.

The Canadian agents, Vardey & Brunton Associates, were interested in publishing Shaw's biography if AP Watt could get out of the non-exclusive Canadian deal with Random House, 28/8/87. They mentioned the annual Shaw festival held at Niagara-on-the-Lake, Ontario.

The draft letter to publishers mentions that "the biography is the fruit of 12 years hard labour without benefit of subsidy," 11/8/87. Details are included from Richard Bates of the typesetting and disks he used in the word-processing of the first seven chapters.

A letter from MH outlines his itinerary for a holiday to Italy "with dates and telephone numbers to be used in the event of good news."

Chatto is selected to buy the rights and a letter from Chatto, 29/9/87 outlines some points in the terms of the agreement.

Taxations and MH's personal financial arrangements are discussed in a letter from chartered accountants Schofield Kernon Spring, 7/10/87. In the light of these remarks MH writes to Hilary Rubinstein and suggests certain clauses relating to permission and copyright fees, and re-publishing,

which should be included in the contract, 9/10/87.

An unsent letter to Patrick Garland asks if he would be interested in dramatizing the biography for the stage.

Sunday Times

Correspondence with the Sunday Times stretches back to 1976 in which they agree to pay MH a sum of money in instalments on demand, beginning in 1977. They also agree "we will limit ourselves to one third of the final biography."

Hilary Rubinstein asks for the first payment to be made in 1980.

In 1986 Valerie Reuben of Rainbird closes the file on THE GENIUS OF SHAW, edited by MH, as the US rights in that book had reverted to Rainbird.

In 1987 MH asks if Hilary Rubinstein could act on his behalf and cancel the serial rights agreement that was made in 1976 with the Sunday Times for the Shaw biography. MH repays The Sunday Times and sends a cheque. He is nowhere near finishing the book and he cites the difficulties he'd experienced in the US and in connection with the Shaw estate which had caused delays. The 4th volume of Shaw's letters was due to be published the following year which meant that the biography would only be published in the 1990s, 10/3/87. He asks for the deal to be cancelled.

In a letter to Brian MacArthur of the Sunday Times, 24/9/87, Hilary Rubinstein explains how the events of the week and the sensational deal with Chatto had come to pass. Rubinstein had suggested to MH that he allow the book to be written in stages rather than wait until the whole work was finished.

The Managing Editor of the Sunday Times replies, 26/9/87. The Sunday Times feels it was misled on the projected completion date for the book and that the 1976 deal was needlessly cancelled. They ask for confirmation that the Sunday Times owns the first British serial rights in the book.

Rubinstein replies, 29/9/87, and explains the situation and turn of events saying "there was no plot or misrepresentation."

The Sunday Times' solicitor writes to Rubinstein and demands an undertaking that AP Watt will not do anything with the first British serial rights without giving forty eight hours' notice. Unless this is received, the solicitors would consider applying for an ex parte injunction.

Further correspondence deals with revised agreed arrangements.

1988/1989

This file contains the following:

- Correspondence on the promotion of vols. 2 and 3 of the Shaw biography in Canada.
- Correspondence on the sale of film and television rights in LYTTON STRACHEY.
- Correspondence granting to Penguin a fresh licence on their edition of AUGUSTUS JOHN (letters, 30/6/87-7/3/88).
- Various letters calling for advances from The Sunday Times and from Chatto.
- Correspondence on the agreement with Chatto for THE SHORTER STRACHEY, selected and introduced by Michael Holroyd and Paul Strachey.
- A schedule of the international publicity planned for the Shaw biography.

Robert Lescher (authors representative in New York) negotiates with Random House (publishers of the biography in the US) and he writes in a letter to Hilary Rubinstein “the second volume is quite extraordinary ... I hadn't thought it possible to surpass what I felt he had achieved with Volume 1.” Lescher expected Random House to pay the instalment on delivery and the remainder on the delivery/acceptance of the third volume, 3/7/88.

Serial rights are negotiated for Canada and a list of the papers to which the rights would be sold is provided in a faxed letter, 13/6/88.

Ian Chapman of Pan, pitches to Carmen Callil for the publication of a Picador edition of the biography. Full details of their promotional plans are included (letter, 15/6/88).

Correspondence is included on Heinemann's request to reissue UNRECEIVED OPINIONS. This was after Penguin reverted the paperback rights to them (letter 17/5/88). MH was of the opinion that it was too dated to merit a re-issue. An agreement was finally reached to revert the licence to MH. Hilary Rubinstein reassured Heinemann that there was no intention to have the book republished in its original form, 16/6/88.

Contracts and licences for THE BEST OF HUGH KINGSMILL are discussed. Chatto thought that it may be suitable for their Hogarth list, 8/3/88.

Chatto approaches MH and asks for his opinion on a proposal to launch a series of pamphlets which would focus on contemporary issues that relate to the condition of Britain. They wanted to revive the tradition of pamphleteering. They were presenting to 25 writers of major stature.

The Sunday Times' promotion plans and serialisation of the Shaw biography are outlined in correspondence from August 1988.

Rights in the three volumes are discussed with Chatto and Random House (letters June – September 1988).

Robert Lescher confirms the acceptance of Vintage's advance to publish the first 3 volumes of the US paperback.

Penguin renews the licence for AUGUSTUS JOHN for a further five years, 8/11/89.

Correspondence is included on the re-issue by Chatto of William Gerhardie's GOD'S FIFTH COLUMN, and edited by MH and Robert Skidelsky, December 1988 – February 1989.

Terms are agreed with Euston Films Limited for the filming of CARRINGTON, 8/3/89.

Includes MH's draft of the introduction he wrote for BERNARD SHAW AND PHOTOGRAPHY.

MH asks Hilary Rubinstein if AP Watt would contribute to the Location Register of manuscripts “to keep the team of researchers together at Reading University”, 29/3/89. A letter of thanks from the University of Reading follows.

Contains a schedule of visits across the UK for MH's promotion of the Shaw biography from April 1989 – March 1990.

Timing of the serialisation of Shaw's biography by the Sunday Times causes concern for Chatto as

the serialisation was proposed to be published three weeks before the book, April 1989.

Includes a copy of a remittance advice for payments received by MH from Chatto, 8/5/89; and royalties from Heinemann for LYTTON STRACHEY HIMSELF.

Procedures for MH to order his copies of the Shaw biography from Chatto are discussed in July 1989. MH didn't want these sales to show against his royalty statements.

Hilary Rubinstein explains to Robert Lescher the arrangements which were made between AP Watt and Peter Luke for the dramatisation of various works, 15/8/89.

The following are also included:

- A confirmation letter to Curtis Brown relating to an agreement with Chatto and the Hogarth Press for GOD'S FIFTH COLUMN, and a paid signature advance.
- A promotional itinerary from Chatto for September 1989 - March 1990.
- A list of 125 [George Bernard Shaw] quotes.
- A copy of volume 1 THE SEARCH FOR LOVE.
- A jacket for volume 3 THE LURE OF FANTASY.

1990

Includes:

- Various printed reviews including Vogue Australia, The Independent on Sunday, The Weekend Telegraph, The Dominion, and The National Trust Magazine.
- A list of Shaw production negotiations, eg. festivals, films, etc.
- A letter from Robert Lescher which confirms that Vintage would be publishing the first volume of Shaw's biography in July 1990.
- MH's publicity schedule from Chatto's for March 1990 – November 1991. It includes Australia, New Zealand, Ireland, Scotland and England.
- A letter from a BBC producer asking for the date on which Shaw refused the Order of Merit (letter, 6/4/90).

In MH's letter of 18/6/90 he writes of the two monstrous manuscripts he is writing on, a 1400 page thriller and Thomas Pakenham's SCRAMBLE FOR AFRICA, as a result he could only work on volume 3 of the Shaw biography for about an hour a day. His report would therefore be delayed. "The only problems I've come across in chapter 14 are that some peripheral characters will have to be identified again, since we've forgotten who they are; that occasionally your paragraphs run on a bit too long; and that I am seeing too many dots and dashes before my eyes ..."

Problems are cited in relation to Vintage having received defective copies of the 1st volume of the Shaw biography from the printers.

Contains a number of publicity schedules.

Correspondence is included on the serialisation by the Sunday Times of the Shaw biography.

1991

Concerns a deal in the US which Chatto secured with Overlook for GOD'S FIFTH COLUMN. The receipt of royalty payment is queried later in September 1991.

Joseph Fox, Editor of Random House, suggests a one-man theatrical evening on George Bernard Shaw. This is a detailed description of how the play could be staged, 6/2/91.

MH shares with Chatto the cost of a libel reading by solicitors. This relates to the odd page in the Shaw biography with which Chatto had concerns, 3/5/91.

Further correspondence on commission payments for the sale of film and television rights in LYTTON STRACHEY. Discussions refer to the principal in the agreement with Euston Films as being William Heinemann, who held the contracts, and not MH, 13/5/91.

An update on the sales and royalties of UNRECEIVED OPINIONS.

Serial rights in THE LURE OF FANTASY.

A manuscript of an open letter to the Taoiseach by MH who was involved with the Shaw Birthplace Museum Trust.

Letter (28/10/91) from Carmen Callil to Bryan Appleyard of The Sunday Times re inaccuracies relating to Chatto, Callil and Holroyd. These inaccuracies were published in an article "Hype Springs Eternal", in the Sunday Times magazine, 27/10/91.

Hilary Rubinstein introduces to Callil the text of MH's book SHAW – FORTY YEARS ON which included a 75 page index and 10,000 notes, 5/11/91.

Correspondence on Random House's contract for SHAW – THE LAST LAUGH; Chatto's plans for publication of the Epilogue text (various titles included FORTY YEARS ON and BERNARD SHAW 4 – THE LAST LAUGH); royalties; and the publication of a slim volume as well as the big scholarly text.

Correspondence on sales figures for AUGUSTUS JOHN, 11/11/91.

MH seeks a reversion of rights in AUGUSTUS JOHN (letter from Lescher & Lescher to Penguin USA, 2/12/91) and other correspondence in Nov/Dec 1991.

Correspondence with the national Portrait Gallery and the decision for MH not to contribute to a small book to accompany an exhibition of Shavian pictures. Provisional title: THE WIT AND WISDOM OF GBS.

Fax from the Society of Authors to Hilary Rubinstein outlining in detail the position of a contract between MH, Penguin and Heinemann, 19/12/91.

Correspondence with William Heinemann Ltd re the reversion of rights in UNRECEIVED OPINIONS.

1991-1994

Letter from MH on protecting books from VAT and the democratisation of the arts.

Royalty payments for LYTTON STRACHEY from Heinemann.

Correspondence concerning a Hampstead Theatre production of the full version of Shaw's THE PHILANDERER directed by Brian Cox. The production will be the first to include a missing act to the play by Shaw which was never performed or published before.

Hilary Rubinstein introduces to Robert Lescher the work of MH provisionally entitled SHAW – FORTY YEARS ON. Views are sought on the marketing of the work and whether it would stand up on its own

or be better published with the notes and cumulative index (letter, 5/11/91).

Correspondence on the reverting of rights of Penguin's publication AUGUSTUS JOHN.

The Society of Authors advise MH on going about terminating a contract with Heinemann, 15/5/91.

Correspondence with Chatto on the remaindering of 1,132 copies of THE SHORTER STRACHEY.

The SHORTER STRACHEY is to be reissued in paperback by Pimlico. Arrangements for royalty payments to the Strachey Trust are discussed by AP Watt and Dasha Shenkman Associates, 11/9/91. This reissue did not take place. Rights in THE SHORTER STRACHEY were reverted from Random Century, 16/1/92.

Correspondence on the contract with William Heinemann for LYTTON STRACHEY. Includes copies of 1973 correspondence and contracts. Additional advice on MH's claim against Heinemann and Penguin is supplied by solicitors as well as the Society of Authors.

Agreement from Bantam Books for the Introduction to PYGMALION and HEARTBREAK HOUSE .

Itinerary for MH's visit to the American Repertory Theatre, Cambridge, MA, for an inquiry into Shaw's HEARTBREAK HOUSE.

Correspondence introducing to newspapers SHAW – THE LAST LAUGH (MH's extra volume on Shaw) published by Chatto (March 1992).

Penguin royalty statements from GBS biography Vols 1 & 2.

Letter from Tom Wallace (literary agent) to MH regarding the publishing options for the revised one-volume Strachey, 25/6/92.

AP Watt approach Will Sulkin (Pimlico, Random Century) to ask if he'd like to reissue THE SHORTER STRACHEY on the Pimlico list. Previous plans for this had been dropped.

Schedule of MH's activities from August – November 1992. This included a South American trip.

Typed note on the Chatto and Penguin advance on the Shaw biography.

Correspondence on Heinemann and Penguin's rights in AUGUSTUS JOHN, UNRECEIVED OPINIONS and LYTTON STRACHEY BY HIMSELF. Sales had dropped to virtually none and MH asks to buy back remaining copies which he could then take to lectures, etc., December 1992.

MH informs King that he is no longer with Heinemann, 20/12/92.

King approaches Heinemann to enquire about the non-delivery of the remaining copies of AUGUSTUS JOHN and LYTTON STRACHEY bought by MH from Heinemann. In addition MH had managed to purchase three of his own books from bookstores. Since all rights had reverted to the author and Heinemann had agreed to sell the remaining books to MH, there should have been no copies available from bookstores. MH seeks payment from Heinemann, March – May 1993.

Correspondence with Reed Consumer Books about the rights in AUGUSTUS JOHN, LYTTON STRACHEY, UNRECEIVED OPINIONS, A DOG'S LIFE and HUGH KINGSMILL, March 1993. A later letter on 25th October confirms that all rights in A DOG'S LIFE and HUGH KINGSMILL have reverted to MH.

Correspondence on the UK rights in THE LIFE OF OSCAR WILDE and in all other Hesketh Pearson titles as of May 1993.

Letter concerning German tax exemption, 28/6/93.

Letter from the American Repertory Theatre concerning MH's visa type which does not allow for exemptions from tax withholdings, 7/9/93. King disputes this position in his letter to MH (7/10/93).

MH submits LYTTON STRACHEY BY HIMSELF to Vintage, September 1993. In December an offer is received from Vintage to re-issue this title in paperback. Copyright ownership is discussed by AP Watt and The Society of Authors is offered 50% of all earnings.

1995-1997

Correspondence on instalments from Chatto for the Shaw biography.

Royalty statement and tax invoice for 1994.

Correspondence (1995) with Steve Cox, the out-of-house editor which Chatto wished MH to employ to shorten the Shaw biography.

Letters concerning the handling of an offer for the writing of an article for Good Housekeeping, July 1995.

Correspondence between AP Watt and Chatto regarding the cancellation of publication of COMPANION TO THE PLAYS and the publication of THE LAST LAUGH.

Article by MH on the net book agreement.

A letter from MH concerning non-payment of his book review for the Guardian for Quentin Bell's ELDERS AND BETTERS, January 1996.

Correspondence, manuscript and published article written by MH on his ageing aunt. The article appeared in The London Review of Books, 7/3/96.

Printed interview with MH, New Statesman, 18/10/96.

Correspondence with newspapers on the submission of an article "Home thoughts from abroad" by MH on the US election with a focus on the Clinton/Blair relationship. The manuscript is included.

Correspondence concerning AP Watt's support of the Author's Foundation Appeal.

MH suggests reminding Peter Mayer of GOD'S FIFTH COLUMN.

In his letter of 21/3/97, MH mentions that Renaissance Films is sending out a new script for the AUGUSTUS JOHN film. He suggests getting Flammarion and others interested in a translation of the [Shaw] biography or interesting foreign publishers in the one-volume Shaw.

Correspondence on royalty accounting for LYTTON STRACHEY and AUGUSTUS JOHN.

Contract with the BBC for MH to contribute to "Oldie TV."

Correspondence with Random House and Overlook Press on the rights and licences in GOD'S FIFTH COLUMN.

One-volume Shaw biography, 1995-1997

This file contains correspondence concerning A COMPANION TO THE LIFE OF SHAW, the one-volume Shaw biography. This was the fifth of six books contracted by Chatto. The sixth book was initially to be A COMPANION TO THE PLAYS.

Jonathan Burnham of Chatto and Caradoc King of AP Watt discuss the detail of the contracts agreed, the advances paid, and delivery dates. They also discuss MH's tax returns and payment dates.

Vintage is approached to publish the paperback version of the single-volume abridged biography. Penguin is asked to reprint the second volume but the request is denied.

In May 1996 MH writes that he had delivered to Chatto the new edition which would release the next instalment of the advance.

Correspondence between Jonathan Burnham of Chatto and Caradoc King discussing control of the US rights to ancillary volumes in the Shaw project, November 1995 – January 1996. Chatto thought they did but this was disputed.

Correspondence is included on the agreement signed by Random House for the American edition and its inclusion of a clause on Canadian book club distribution rights, March 1997.

LYTTON STRACHEY & AUGUSTUS JOHN (1) (Chatto/Vintage reissues), 1992-1995, 1998

Memorandum by MH on his intention to publish a new edition of AUGUSTUS JOHN. He describes the two-volume life of Augustus John which he wrote between 1968 and 1973 and published in 1974/5. A one-volume Penguin paperback followed in 1976. This was reprinted in 1987 and went out of print in 1992. MH also describes the archive papers of Augustus John, their illegal export to the USA and subsequent purchase by the national Library of Wales.

Memorandum by MH on the biography he wrote of Lytton Strachey and his intentions for a new edition. MH describes the new resources and information now available to him and how this could make this new edition "more entertaining and authentic."

Offers for the two publications are made to MH, these are from Chatto/Vintage and Chatto/Penguin and outlined in King's letter to MH, 29/1/93. The offer accepted was from Chatto, with Vintage publishing the paperback.

Film rights in LYTTON STRACHEY are discussed with Lemon Unna & Durbridge Ltd. The film, scripted by Christopher Hampton is to be called CARRINGTON with Emma Thompson as Carrington and Jonathan Pryce as Strachey (letter, MH to King, 23/11/93).

Correspondence concerning licences and agreements for LYTTON STRACHEY are included.

Lucinda Vardey Agency in Toronto is approached by King who asks if they would like to handle the book in Canada, 10/12/93.

King reports to MH on the progress in selling publication rights in LYTTON STRACHEY in the US. The book was on first offer to Random House, 19/1/94.

Letters refer to a copyright line which includes MH and the Strachey estate.

Publication and distribution rights in LYTTON STRACHEY in the US and Canada are discussed in letters of March 1994.

Jacket of the Chatto publication of LYTTON STRACHEY.

MH highlights some themes and page numbers from the proof of LYTTON STRACHEY which he thinks may be of use to journalists, 30/3/94. Serial rights are granted to *The Daily Telegraph* (letter from King to *The Daily Telegraph*, 26/7/94).

Correspondence between MH and Chatto on Alison Samuels' (indexer) payment.

MH describes his forthcoming visit to the US, which would include promotion of LYTTON STRACHEY (letter, 1/1/95).

1998 correspondence concerns the remaindering of copies of AUGUSTUS JOHN.

LYTTON STRACHEY & AUGUSTUS JOHN (2) (Chatto/Vintage reissues), 1996-1997

The Sunday Times is sent bound proofs of AUGUSTUS JOHN for consideration in a serial.

Letters press for Chatto to pay the instalment of the Shaw biography advance to MH (June 1996). MH asks for accurate statements to be prepared for his accountant (letter, MH to Penelope of AP Watt, 1/7/96).

Vintage extends its territory to Canada for the purpose of allowing copies of LYTTON STRACHEY into the country which would coincide with MH's visit (letter, 3/6/96).

Correspondence from Renaissance Films on the film of Augustus John, there were concerns that the character of Gus in the film was not sufficiently attractive, 23/7/96.

Sales figures for the French edition of LYTTON STRACHEY are included (fax, 3/9/96).

Copies of printed book reviews of AUGUSTUS JOHN published by Chatto, October 1996.

MH writes about the pricing of AUGUSTUS JOHN and includes a copy of his Waterstones' receipt to show that the book is retailing for more than the review price, 18/8/96. Additional letters provide further explanation.

MH informs Penelope at AP Watt that Robert Lescher had negotiated an advance from Random House in the US for the abridged Shaw biography. They had written off everything not earned by the four-volume edition, 27/12/96.

Royalty statement and tax invoice from Penguin for the Shaw biography volumes, 1995.

Royalty statement and tax invoice from Random House for LYTTON STRACHEY and AUGUSTUS JOHN, 1996.

APW/7 Philip Kerr (1956-2018), 1990-1997

Extent: 2 boxes

APW/7/1 GENERAL, 1990-1993

APW/7/2 GENERAL, 1993-1995

APW/7/3 BERLIN NOIR / BERNIE GUNTHER TRILOGY, 1990-1995

APW/7/4 A PHILOSOPHICAL INVESTIGATION, 1992-1993

APW/7/5 A PHILOSOPHICAL INVESTIGATION, 1994-1997

APW/7/6 DEAD MEAT (GRUSHKO), 1991-1997

APW/7/7 GRIDIRON, 1995-1997

APW/7/8 ESAU, 1996

APW/7/9 A FIVE YEAR PLAN, 1995-1996

APW/7/1 GENERAL, 1990-1993

A television treatment by PK for a short documentary on lying, February 1990.

A synopsis for a short film entitled WHO'S LYING TO US? Prepared for the BBC Late Show by PK, March 1990.

BAD INTENTIONS

Nick Marston (AP Watt) writes to prospective producers to solicit interest for a series on boxing. PK had written a treatment entitled BAD INTENTIONS, February 1992.

Terms and a draft agreement are included from Palace productions Ltd for BAD INTENTIONS. PK is commissioned to write a 50' screenplay. By April 1992 it appeared that interest had waned and Nick Marston was looking to show the treatment elsewhere.

Copy manuscript of a treatment of a television idea by PK. Prepared for Martyn Auty at Witzend. BODY AND SOUL / alternative title: DEATHS REFERABLE. 24/3/92.

Correspondence and agreement between PK and Island World Productions Ltd for FINAL JUDGEMENT (a television series). PK was commissioned to write twelve storylines. (Correspondence, July - September 1992).

Biographical details and credits for PK (letter, AP Watt to Mark Forstater, 7/10/92).

HONG KONG PROJECT

Faxed synopsis of BETWEEN THE LINES by PK (sent to Nick Marston, 23/11/92).

Draft writers' agreements between PK and Initial Film & Television Ltd for the HONG KONG PROJECT, a four hour mini-series television drama.

Draft agreement between PK and Paramount British Pictures Ltd for the theatrical motion picture project tentatively entitled HONG KONG PROJECT. Correspondence concerning an expenses claim follows with solicitors Simon Olswang & Co who act on behalf of Paramount. Enclosed is a signed "quitclaim" from Paramount for all of the right, title and interest in the treatments written by PK on his return from Hong Kong - SAFE CONDUCT and THE WORD FOR DEATH, August 1992 - January 1993.

SIMON IFF IN AMERICA

A 1980 signed letter from PK to the head of Script Unit, BBC Television Centre. PK encloses Play One of a 4 part series entitled THE WICKEDEST MAN IN THE WORLD. The subject is the poet, essayist, painter, mountaineer and magician Aleister Crowley who died in 1947. [MS not included]. With letter from The Principal Film Company Ltd which is looking forward to receiving PK's work on Aleister Crowley, 16/3/92 [i.e. 1993?].

Partial typed manuscript by Edward Kelly of SIMON IFF IN AMERICA. This is sent by Sarah Boote (The Principal Film Company) to Nick Marston, 24/3/93. "I'm very keen for Principal to make Aleister Crowley's alter ego – Simon Iff – work for television." These were directed to PK to explore. The stories were serialised in a magazine when Crowley first wrote them but they were never published.

Draft agreement between PK and The Principal Film Company for PK to write an outline treatment for a proposed television drama series, based on the short stories SIMON IFF IN AMERICA by Aleister Crowley ("the source work"), in which The Principal Film Company holds an exclusive option on the film, television and related rights.

Includes PK's treatment script.

DEEP SHELTER

Correspondence and a draft deal memo for PK to re-write an original screenplay by Ferdinand Fairfax. This is for a co-production by Julian Seddon Films Ltd and Red Rooster Films.

INSPECTOR BARLACH

Radio proposal/INSPECTOR BARLACH by Friedrich Durrenmatt. Prepared as an outline by PK, 10/12/90.

Nick Marston approaches the BBC but they turn it down as they are looking for a radio detective series which could run for some time, 1993.

APW/7/2 GENERAL, 1993-1995

Unknown script including the characters Warbeck and Hilary.

NCIS

Introductory correspondence with Peter Snell (British Lion, Pinewood Studios). This is followed by a letter to Nick Marston in which PK says he won't go ahead with Peter Snell and his idea about the NCIS. Instead, he wishes to go through Greenlight Productions with Steven Evans, 18/1/94.

THE SCRUTINIES OF SIMON IFF

PK is commissioned by The Principal Film Company to write the treatment and first episode script of THE SCRUTINIES OF SIMON IFF.

The letter agreement confirms this is for a proposed television drama series based on the book THE SCRUTINIES OF SIMON IFF and SIMON IFF IN AMERICA by Aleister Cowley ("the Source Work").

Copy of agreement, 16/6/94.

Letter from The Principal Film Company stating that the Network Centre had turned down THE SCRUTINIES OF SIMON IFF, 14/12/94.

AHAB

A copy of AHAB is sent to Robert Bookman (Creative Artists Agency Inc.) by AP Watt. This is loosely based on Melville's MOBY DICK, 12/12/94. Bookman replies "I think this is a very tough sale for us ... Regardless I would be happy to send it to Jack Nicholson (and other actors who might respond like Gene Hackman) ..." (15/12/94).

The script is turned down by Fine Line Features and Hallmark Entertainment. Other correspondence is with John Lecher and Barry Mendal (California) and Goodman Phillips & Vineberg (Canada).

Additional correspondence is with Projector Productions Ltd (Hampshire); Channel 4 Television; United Talent Agency (California); Forty Three Productions (California); and The Samuel Goldwyn Company Limited (London).

APW/7/3 BERLIN NOIR / BERNIE GUNTHER TRILOGY, 1990-1995

Introduction: BERLIN NOIR is an omnibus volume of three novels which were originally published independently: MARCH VIOLETS, THE PALE CRIMINAL and A GERMAN REQUIEM. They are set in Berlin and Vienna, just before and after the Second World War, and feature Bernie Gunther, a wise-cracking private eye and ex-cop. (Letter, Anya Waddington to Horst Jantschek (Silver Arrows Productions Ltd), 20/9/94).

Early papers in this file relate to the individual publications.

One file.

Terms on which Carl Shenkel would acquire an option for obtaining cinematographic rights to the novel MARCH VIOLETS (letter, AP Watt to William Morris Agency, 9/3/90).

Correspondence with Lauren Taylor (Taylor-Made Productions, California) on the possibility of making a feature film on MARCH VIOLETS, January 1991.

Comments from Nick Elliott (London Weekend Televisions Ltd) on the obstacle in creating a TV adaptation of the Bernie Gunther trilogy, November 1991.

Correspondence with Silent Sunset Productions, Antwerp for film rights and a one year option on all three books in the Bernie Gunther trilogy, 1991-1992. Other interested parties include Quattro Cento Productions, Calif., Fireside Entertainment, and Dorothy Viljoen on behalf of Wall to Wall Television Ltd.

Draft agreement between Wall to Wall and PK whereby Wall to Wall acquire television programme rights in the Bernie Gunther trilogy.

Correspondence with Sir John Terry who is representing Barry Matthews. Options are sought on television rights in the three Bernie Gunther novels, 1992. An agreement does not appear to have been reached.

AP Watt makes a number of approaches in offering the now lapsed rights, 1/5/94 to the Bernie Gunther stories. Rights were originally optioned to Wall to Wall.

Details of the agreement with Horst Jantschek (Silver Arrows) for an option on PK's Bernie Gunther trilogy, 21/12/94.

Draft agreements between PK and Halcyon Pictures Ltd for rights in the literary work BERLIN NOIR.

Correspondence with Horst Jantschek (Halcyon Pictures) on an outstanding payment on film and television rights in the BERLIN NOIR books, 13/4/95.

Letter from Halcyon Pictures confirming an option agreement entered into and the assigning to Cine Images, all rights, title and interest acquired by PK under the Option Agreement dated 20/2/95. (Letter, 31/8/95).

Correspondence with Horst Knechtel (Cine Images) on the option rights in the BERLIN NOIR books which are signed over from Halcyon Pictures to Cine Images, September 1995.

APW/7/4 A PHILOSOPHICAL INVESTIGATION, 1992-1993

Introduction: A futuristic thriller published by Chatto & Windus (UK) 1992; and Farrar, Strauss & Giroux (US) 1993.

Papers from 1992-93 are contained in two folders.

Contains initial letters of approach from AP Watt to literary agencies in the US.

Michael Siegel (literary agent) gives his opinion on the book in a faxed letter dated 14/5/92.

Biographical note which includes details of all PK's novels.

New title information from Chatto for A PHILOSOPHICAL INVESTIGATION; and code names for Wittgenstein's victims, including Darwin, Byron, Kant and Bertrand Russell.

Includes correspondence with Creative Artists Agency, Inc. (Calif.) on the deal for A PHILOSOPHICAL INVESTIGATION aka CONCEPT OF MURDER. The film deal was made with Paramount Pictures Corporation.

Proposed agreement between PK and Paramount and subsequent correspondence relating to the agreement. The bulk of this file concerns negotiation of the Paramount agreement. Paramount commissioned James Dearden to write the screenplay and Mace Neufeld as producer.

Printed reviews and articles.

A 1993 article in Screen International announces the closure of Paramount British Pictures and the effect this would have on A PHILOSOPHICAL INVESTIGATION which was described as being "on the front burner."

APW/7/5 A PHILOSOPHICAL INVESTIGATION, 1994-1997

Correspondence on Paramount's election to extend its option on A PHILOSOPHICAL INVESTIGATION for a further 12 months. It was hoped that the screenplay would go into production in 1995.

A number of letters from agencies enquiring about film rights.

Letter from Nick Marston to Robert Bookman, 20/4/95, referring to negotiation processes.

Unsigned letter from PK announcing that he is to dispense with the services of Ellen Levine (agency), 15/8/94.

Notification of Paramount exercising its option on A PHILOSOPHICAL INVESTIGATION, 1997.

APW/7/6 DEAD MEAT (GRUSHKO), 1991-1997

Introduction: DEAD MEAT was adapted for British television as GRUSHKO and was televised as a 3-part series starring Brian Cox (1946-).

Extent: one file.

Correspondence is primarily between Nick Marston, Mark Forstater Productions Ltd, and their representative, Harbottle & Lewis Solicitors.

Includes a copy of a signed agreement between PK and Mark Forstater Productions for a television series on inspector GRUSHKO, 9/8/91.

Correspondence on bringing the publishing participation in the GRUSHKO novel down. An agreement to this effect is to be signed. (Letter, Nick Marston to PK, 10/8/92).

Nick Marston discusses with Mark Forstater the fee which PK should be paid per script for the new series of GRUSHKO, July 1993. The series would include four episodes.

Draft agreement between PK and Mark Forstater Productions.

Discussions concern a request by PK to view the rough cut of series 1 before he commences writing series 2. Mark Forstater emphasises that if the treatment written by PK is to proceed then PK would need to be commissioned to write the first draft script based on the treatment.

Solicitors are approached to assist with terms of agreement concerning PK's first right of refusal to write all the scripts for the series. Reference is made to the 1991 agreement, a copy of which is included in this file.

Letter from Scottish Television Enterprises commenting on the suitability of GRUSHKO for a possible one-off episode 20/1/93.

PK is informed that Mark Forstater Productions wished to explore the possibility of bringing in another writer from the start of GRUSHKO II. Payment is discussed (letter, Nick Marston to PK, 30/11/93).

PK accepts an offer from Mark Forstater Productions on buying out his first right of refusal to script GRUSHKO II (letter from AP Watt to Harbottle & Lewis Solicitors, 20/1/94).

Includes a draft of the variation agreement, 9/3/94. This is not accepted by PK who does not wish to accept Mark Forstater Productions' buy-out of his first right of refusal to write the scripts for GRUSHKO II. Instead PK wishes to take up his first right to write the scripts as set out in the 1991 agreement (letter, Nick Marston to Harbottle & Lewis Solicitors, 16/3/94).

In a faxed letter, 11/4/93, Mark Forstater Productions informs Nick Marston that the BBC does not wish to pursue a second series of GRUSHKO. "Although the reviews were generally favourable, the ratings have not been strong enough to justify another series."

Later correspondence in 1994 is mainly between AP Watt and Creative Artists Agency in which interest is raised in the possibility of a GRUSHKO feature film.

APW/7/7 GRIDIRON, 1995-1997

Introduction: GRIDIRON is a science fiction novel published by Chatto in 1995. It is about a highly technical building which becomes self-aware and tries to kill everyone inside.

A film/novel treatment of GRIDIRON and introduction of this to Robert Bookman by AP Watt. Bookman comments "the treatment doesn't give enough sense of the characters." (Letter, 3/1/94).

Nick Marston informs Robert Bookman that PK had negotiated an excellent three book deal with Random House, the first of which is GRIDIRON.

Detailed review of GRIDIRON from Caradoc King to PK, 1/11/94.

Letters from film production studios asking to take a look at GRIDIRON for a possible feature film.

Working Title Films Ltd for Polygram offers to purchase all rights in the book, 17/2/95. Drafts of the agreement are included, and correspondence negotiating the deal.

Copy of an agreement between PK and Warner Books, Inc. (N.Y.), 15/4/95.

Mysterious Press (Warner Books) and Chatto (Random House) are requested to sign a publisher's release acknowledging that they have no claim on the film rights.

Copy of the signed agreement between PK and Working Title Films Ltd, signed 10/5/95.

A request by AP Watt to Working Title Films Ltd to grant rights for a German language adaptation of GRIDIRON. This is to be produced for radio by Westdeutscher Rundfunk

(Cologne).

APW/7/8 ESAU, 1996

Details of the Disney film rights purchase of \$2 million to develop a film on PK's unpublished novel, ESAU. (Publicly announced in *The Hollywood Reporter*, 22 March 1996).

APW/7/9 A FIVE YEAR PLAN, 1995-1996

Letter and enclosed cheque from Paramount Pictures to PK in which payment is made for film rights, 10/10/96.

APW/8 Dick King-Smith (1922-2011), 1979, c1983-1990

Extent: 3 boxes.

Biographical description: Ronald Gordon King-Smith was a prolific English writer of children's books, primarily using the pen name Dick King-Smith. He is best known for THE SHEEP-PIG (1983), adapted as the film BABE (1995).

Arrangement: Separate files have been created for individual titles of publication. The remaining correspondence is kept chronologically in APW/8/1.

Scope and content: DKS's agent at AP Watt is Pamela Todd (PT). There are many chatty letters between them discussing DKS' work and also their respective private lives. They are often humorous and friendly in tone and provide insight on the author's personal life and character. DKS sometimes addresses to PT as "Tadpole" and her unborn daughter as "Toots".

General correspondence, 1979-1990

364 items.

Introduction: Most items contain information on more than one title written by DKS. See also files on individual book titles. Only a selection of material from the correspondence files is described here.

While teaching at a primary school, DKS writes to Linda Bawden Allen and submits his story RIFF RAFF. He describes his publishing experience so far with Gollancz and Puffin and the advice he received from fellow writer, Peter Dickinson. He describes the signing of his first contract "a typical first author's one, and one signs in a dream." While getting started with a fourth book he writes "I'm coming to the conclusion that I really do need an agent." (Letter, 23/2/79).

DKS replies to his first letter from Pamela Todd. "Forgive the instant familiarity ... please throw away my surname also!" He writes of MAGNUS POWERMOUSE "He was rather based on one of my grandsons, a person given to loud peremptory command and instant pugnacity but actually possessing a heart as soft as junket." Letter, 21/9/82.

DKS is in the process of filming *Dick and Dodo* on the television programme *Rub-a-Dub-Tub*. He asks after Gollancz' progress of CHEWING THE CUD (autobiography), 18/2/83.

DKS comments on the reaction of Tony Lacey (Penguin) to THE QUEEN'S NOSE. He thinks THE SHEEP-PIG should be sent to Lacey, 10/5/83.

Correspondence concerning TV-am and a book based on Dick and Dodo's slot on their television programme *Rub-a-Dub-Tub*. The terms of the contract for DKS' weekly slot on the programme as well as for a book or any resulting merchandise is discussed at length. Anne Wood's contribution as the inspirational force behind the *Dick and Dodo* slot is explained. DKS includes a drawing depicting a victorious Pamela Todd over Geoffrey Rutland (TV-am), 1983.

DKS is not sure whether he can meet Joanna Goldsworthy's requirements for changes to HARRY'S MAD and CHEWING THE CUD. He mentions having re-written for her THE WATER-HORSE before having "had the sense to stick it in the bottom drawer." He describes the filming progress of *Dick and Dodo*. Letter to PT, 24/9/83.

- 4 leaves of rhymes/limericks.

DKS first mentions his idea of writing a "Life of Jesus-in-animal-form" (letter to PT, 16/12/83).

- Press-cutting on DKS. 'Happy ever after' by Stephanie Nettel. The Guardian, 22/3/84.

"Political snarl-ups at TV-am" meant that DKS would not be doing any more filming, 12/7/84.

Correspondence with the World Wildlife Fund for a story on deserts, which DKS declines, October 1984.

- Typescript copy of SIR GALAHAD (rhyming prose).

Helen Trisk (Hamish Hamilton) receives DKS' story DUMPLING, it's charming and witty but a bit too long for the Cartwheel series, 19/6/85.

DKS writes of his 3 grandchildren, 4/1/86.

DKS writes of the editorial comments being suggested by Helen Trisk (Hamish Hamilton) for THE HODGEHEG. "I don't want the story mucked about with like that ... Tell Helen (in your own words) to put her red pencil where the monkey put the Mars bar, and try Orchard and Heinemann, in that order." Letter to PT, 3/2/86.

DKS writes of a letter he received telling him of having been accepted as a member of the Republican Senatorial Inner Circle, 8/2/86 and 14/4/86.

DKS supplies Walker Books with a story (TRY COUNTING SHEEP) within 3 days and doesn't receive a response for weeks and weeks, 8/2/86.

Details of a change in the editorial team at Penguin, with an integration of Kestrel and Puffin, letter from Liz Attenborough to PT, 5/3/86.

DKS describes Liz Attenborough's (Puffin) request for non-fiction stories on "animals you might see in the country, one in the town". This is in conjunction with the RSPCA, 5/4/86.

DKS had spoken to Chris Kloet about A WINDY KNIGHT "it can't be called that of course, all children to date have vulgarly misconstrued the adj." (Letter, DKS to Lemmie, 7/5/86).

DKS encourages PT to return to work after the birth of Chloe. Yorkshire TV had asked him to be involved in a pre-school television programme to succeed *Puddle Lane*. DKS had been interviewed by Roger McGough for a Puffin cable television video. He would be meeting Ingrid Selberg at Heinemann to talk about the short story TRY COUNTING SHEEP. He is finding it hard to get started on the Puffin books "I am as usual longing to dream up another fantasy story as is my wont, instead of solemnly recording how many pounds of earth a mole can shift in an hour (30)", 9/5/86.

DKS writes of his wife's ill health, that he is now focussing on the three animal books for Puffin (working title: KEEP YOUR EYES PEELED), and he quotes Liz Attenborough's praise for NOAH'S BROTHER, 11/6/86.

- Letter, PT to DKS on her daughter, Chloe, 2/7/86.

DKS decides he does not want SOPHIE'S SNAIL in a mixed collection and will write more stories to go with her (Selina Hastings/Walker Books). He's agreed to write five more stories for TRY COUNTING SHEEP (Jane Fior/Heinemann), 4/7/86.

DKS seeks advice re donations to RIBA for the production of audio books, (December 1985 – January 1986).

DKS writes of his wife's ill health; the re-use of JOHN (the fourth Granada story) [IT'S A GOOD HONEST NAME] for Mara Bergman at Walker Books, 16/7/86.

David Lloyd (Walker Books) offers £5,000 for the world rights for a SOPHIE book of half-a-dozen stories. This is linked to a bedtime reading series for Sainsbury, PT to DKS, 7/8/86; and PT to DKS, 27/8/86.

DKS submits FRIENDS AND BROTHERS, six stories for Jane Fior at Heinemann. The original, TRY COUNTING SHEEP, was written for Walker Books but didn't suit. Heinemann suggested it be made into a single picture book or be added with four or five stories to make a story book. DKS writes "William and Charlie are in fact my number four and number five grandchildren and do live this life of perpetual warfare with occasional truces." He describes writing a couple of stories for the Kestrel Read Alone series for Liz Attenborough [Puffin], 25/8/86.

DKS writes of expecting his second set of twin grandchildren, letter to PT 11/11/86.

- Manuscript of a short story HAIRY MARY.

- THE EXCITEMENT OF BEING ERNEST is offered to Polly Dunnett (MacDonald & Company), 16/1/87.

DKS is one of the Guardian Children's Fiction Award judges, letter 17/2/87.

- Copy typescripts of ZAP, MORTIBLE THE MAN BIRD, and IT'S A GOOD HONEST NAME.

- Original typescript of FEAR NO BEAR.

DKS tells PT of the birth of his second set of twin grandchildren, Daniel and Thomas. "Brings our grandparental score to ten", 22/4/87.

DKS tells PT of a medical operation he will be undergoing and how it may impact on his filming for Yorkshire Television, 12/7/87. Post-operative comments, 29/7/87.

DKS discusses the idea of forming himself into a limited company for taxation purposes, letter to PT 30/7/87.

PT informs Georges Borchardt agency that from then on DKS would like to be represented by Ellen Levine in the US, 21/1/88.

DKS writes to PT about the split in royalties with the illustrator of MARTIN'S MICE, Jez Alborough, 18/5/88.

- A collection of typescript poems, which are returned by Orchard Books as they didn't have sufficient good material for an anthology of new verse. These include BEFORE YOU PUT YOUR WELLIES ON and one about the correct feeding of a guinea-pig [May 1988].

DKS explores with PT his initial thoughts on the story which later became PIGS AND PIZZAS, 19/5/88.

Correspondence with Marvel Productions Ltd (California) for DKS to write a script for an animated television series based on CHARLOTTE'S WEB. Rod Hall (AP Watt) warns "there is no question of Dick coming to America. The fear of flying and water absolutely preclude that possibility." (Correspondence September – December 1989).

ALPHABEASTS, 1985-1986
 THE AMERICAN ELK and THE SLOTH, 1988
 ANIMAL ALLSORTS, 1988
 BABE THE GALLANT PIG, 1986-1989
 THE BUTCHER'S DOG *see* THINGUMMYROBERT AND OTHER STORIES
 CHEWING THE CUD, 1982-1985
 CITY WATCH *see* TOWN WATCH
 CUCKOOBUSH FARM, 1986-1987
Dick and Dodo, 1983
 DICK AND DODO'S BOOK OF PETS, 1984-1985
 DODO'S ARE FOREVER, 1988-1989
 EMILY'S LEGS, 1987-1988
 ESP, 1985-1988
 FEAR NO BEAR, 1988
 THE FOX BUSTERS, 1987
 FRIENDS AND BROTHERS (formerly TRY COUNTING SHEEP), 1982, 1986-1988
 A FUNNY THING TO SAY, 1987
 GEORGE SPEAKS, 1986-1989
 H. PRINCE, 1986-1988
 HARRY'S MAD, 1983-1990
 HENRY POND POET; THE TROUBLE WITH EDWARD, 1988
 THE HODGEHEG, 1986-1987
 THE HUMGRUFFIN, 1984, 1988
 IT'S A GOOD HONEST NAME, 1986-1988
 THE JENIUS, 1985-1988
 KEEP YOUR EYES SKINNED (or PEELED), 1986
 LIGHTNING FRED, 1984, 1987
 MARTIN'S MICE, 1987-1988
 MORTIBLE THE MANBIRD, 1986
 THE MOUSE BUTCHER, 1983, 1987
 A NICE PIECE OF VEAL, 1987
 NOAH'S BROTHER, 1985-1988
 PETS FOR KEEPS, 1986
 PIGS AND PIZZAS, 1988
 PIGS MIGHT FLY, 1984
 THE QUEEN'S NOSE, 1983-1984
 SADDLEBOTTOM, 1984-1989
 THE SHEEP-PIG, 1983-1989
 SOPHIE'S SNAIL, 1986-1987
 A TALE OF THREE YETIS, 1988
 THINGUMMYROBERT AND OTHER STORIES, 1987
 THE TOBY MAN, 1988-1989
 TOWN WATCH, 1987
 THE TROUBLE WITH EDWARD *see* HENRY POND POET
 TRY COUNTING SHEEP *see* FRIENDS AND BROTHERS
 TUMBLEDOWN FARM, 1987-1989
 TUMBLEWEED (formerly A WINDY KNIGHT), 1986-1989
 WATER WATCH, 1987-1988
 THE WHISTLING PIGLET, 1987
 A WINDY KNIGHT *see* TUMBLEWEED
 YOB, 1986

ALPHABEASTS, 1985-1986

5 items.

Typed manuscript of A-Z rhymes, from Anaconda to Zambra. PT sends the script to Century Hutchinson, 10/12/85. It is declined for being too sophisticated.

PT approached Penguin and mentions that some of the rhymes had been published in Punch together with Quentin Blake's illustrations. Penguin also decline.

THE AMERICAN ELK and THE SLOTH, 1988

1 item.

Permission is granted to Walker Books to use DKS's story/stories? in the anthology THE GOLDEN YEARS OF MOTHER GOOSE.

ANIMAL ALLSORTS, 1988

8 items.

Correspondence with Jane Fior (Heinemann Young Books) on the animal anthology advance and contract. Jocelyn would be illustrating. The working title is AGREEABLE FRIENDS and later correspondence refers to ANIMAL ALLSORTS.

BABE THE GALLANT PIG, 1986-1989

25 items.

BABE THE GALLANT PIG is the US version of THE SHEEP-PIG. Correspondence in this file is directed by US agency Georges Borchardt.

- Amendment letter to the paperback contract between DKS and illustrator Mary Rayner on the one side and Crown Publishers Inc. on the other, 16/4/86.

PT comments on the arrival of DKS' second set of twin grandchildren, 28/4/87.

Permission request from Houghton Mifflin which is denied.

Permission for editorial changes and re-illustration from Harcourt Brace, includes corrected extracts (copies).

Rod Hall (AP Watt) replies to Walt Disney Pictures to say that the rights to BABE THE GALLANT PIG had been purchased by an Australian company. He asks if they would be interested in SADDLEBOTTOM, 27/9/88.

Copy of Houghton Mifflin's printed worksheet for children, c.1989.

THE BUTCHER'S DOG see THINGUMMYROBERT AND OTHER STORIES**CHEWING THE CUD, 1982-1985**

39 items.

Correspondence from DKS, PT and Joanna Goldsworthy (Gollancz) describing progress on various titles including the autobiography CHEWING THE CUD.

Other feedback from publishers, on the submission of CHEWING THE CUD, comes from Viking (Penguin), Heinemann, Hamish Hamilton, John Murray, Pan, Arrow, Souvenir, and MacDonald.

Progress with Anne Wood on DKS' weekly breakfast television show with his dog.

Other titles referred to in this file: Kestrel series; DAGGIE DOGFOOT (PIGS MIGHT FLY), THE MOUSE BUTCHER, THE SHEEP-PIG, HARRY'S MAD, MAGNUS POWERMOUSE, RUB-A-DUB-TUB ANNUAL, HARRY'S MAD, DICK AND DODOS BOOK OF PETS, LIGHTNING FRED, THE FOX BUSTERS.

CITY WATCH see TOWN WATCH

CUCKOOBUSH FARM, 1986-1987

8 items.

Letters from Orchard Books regarding the advance agreement and contract for CUCKOOBUSH FARM. This picture book about a farm is illustrated by Kazuko.

***Dick and Dodo*, 1983**

2 items.

Dick and Dodo is a slot on the children's breakfast television programme *Rub-a-Dub-Tub*. *Dick and Dodo* is presented by DKS and his dog Dodo.

PT sends DKS a cheque for 6 episodes of *Dick and Dodo*. PT ASKS Anne Wood (TV-am, Breakfast Television Centre) if there is to be a second series of *Dick and Dodo*.

DICK AND DODO'S BOOK OF PETS, 1984-1985

46 items.

- Printed Christmas card showing Dick and Myrle at Diamond's Cottage, Queen Charlton.

DKS describes his attempt at a book of pets based on the television slot *Dick and Dodo*. "I wanted – a modicum of information on each species in a reasonably light-hearted way. As Dodo is a kind of co-author, I thought it sensible to choose individual animals to represent each kind, and have given each a bit of doggerel!" 20/2/84.

The manuscript is submitted to Joanna Goldsworthy (Gollancz) along with a contract for HARRY'S MAD. The illustrator Jill Bennett is suggested.

DICK AND DODO'S BOOK OF PETS is also submitted to Puffin.

DKS nags about the slow progress being made by Joanna Goldsworthy (27/4/84).

DKS was working with Walker Books on works created as spin-offs from the *Dick and Dodo* television slot.

DKS asks Gollancz to return CHEWING THE CUD to AP Watt. He did not wish to re-work it again and asked that it be offered elsewhere, 1/6/84.

Yorkshire Television makes a sale to Singapore of their Book Tower version of THE MOUSE BUTCHER, 7/6/84.

Chris Kloet (Gollancz) seeks reassurance that the TV-am programme featuring DKS would be long-running. The success of the books would be reliant on the running of the television programme (letters, 7/6/84 & 8/6/84). DKS questions this need for reassurance and thinks the new book would have no connection to the programme and be titled DKS's BOOK OF PETS, or suchlike (letter,

9/6/84).

Liz Attenborough (Puffin) makes an offer for DICK AND DODO'S BOOK OF PETS. She provides details of editorial changes "I would prefer to see something structured along the lines of more animals ... no verse, then a personal piece about such an animal known to Dick ... then actual pet care details", 13/8/84.

DKS explains that DICK AND DODO'S BOOK OF PETS is a working title only. He is willing to re-write the book for Liz Attenborough but asks whether *Rub-a-Dub-Tub* is an intrinsic part of the book's possible appeal and whether characters from the television programme should be included. DKS proposes to write a pilot chapter selecting one beast. Anne Wood had left TV-am but was hopeful that *Rub-a-Dub-Tub* still had a future elsewhere. DKS's weekly appearances were all now repeats (15/8/84).

PT writes of the Observer Teenage Fiction Award evening where Malcolm Bradbury made a controversial and scathing speech on how bad most teenage fiction was and how he abhorred the categorisation. Royalty details are provided for THE MOUSE BUTCHER, MAGNUS POWERMOUSE and THE QUEEN'S NOSE. Difficulties had been experienced in finding US publishers for HARRY'S MAD and SADDLEBOTTOM, letter PT to DKS, 19/11/84.

Later correspondence in this file refers to the book as being titled DICK'S DOZEN.

Other titles referred to in this file: THE QUEEN'S NOSE, THE SHEEP-PIG, HARRY'S MAD, THE MOUSE BUTCHER, MAGNUS POWERMOUSE, and SADDLEBOTTOM.

DODO'S ARE FOREVER, 1988-1989

14 items.

This book is submitted to Liz Attenborough (Puffin, Viking Kestrel) and contracts are signed.

A request from David Wood for adapting DODO'S ARE FOREVER as a stage musical. Includes unsigned faxed contract and correspondence with Margaret Ramsay Ltd (play agency). Also, a part-signed copy of an agreement between David Wood and Fox Busters Ltd (DKS).

EMILY'S LEGS, 1987-1988

13 items.

EMILY'S LEGS is submitted to Polly Dunnett (Macdonald Children's Books), 23/2/87. MacDonald make an offer for the simultaneous publishing of the hardback and paperback. The books were out of print within a month and MacDonald's was ready to re-print a further 5,000 copies in paperback.

ESP, 1985-1988

10 items.

Correspondence is with Marilyn Malin (Belitha Press) Ltd for the publication of this book in the Toppers series. Illustrations are by Peter Wingham. A photocopied sample of the cover is included.

ESP is about a pigeon who upstages the humans.

Under an agreement with Andre Deutsch, the book is published in paperback by Corgi (1989). The division of royalties between DKS and Wingham is discussed.

FEAR NO BEAR, 1988

4 items.

Permission request from Faber and Faber Limited for the inclusion of this story in the anthology MORE STORIES FOR UNDER-FIVES edited by Sara and Stephen Corrin. Similar rights are requested to extend to Puffin who would be publishing the paperback version.

THE FOX BUSTERS, 1987

1 item.

Puffin negotiates a renewal advance on the licence for THE FOX BUSTERS, letter from PT to DKS, 3/7/87.

FRIENDS AND BROTHERS (formerly TRY COUNTING SHEEP), 1982, 1986-1988

33 items.

Memorandum of agreement, 19/11/82.

Story written for Mara Bergman at Walker Books, which is rejected. Other feedback from publishers, on the submission of TRY COUNTING SHEEP, comes from Ingrid Selberg at Heinemann. A contract is drawn up with Heinemann and the book is submitted under a new collection title FRIENDS AND BROTHERS. (See also letter in general correspondence describing DKS' grandchildren in this story, letter dated 25/8/86).

One of the stories in the collection is called SNAPDRAGON.

Heinemann ask DKS if he'd like to do an anthology of animal stories.

Little, Brown and Co (US) seek rights in FRIENDS AND BROTHERS, as does Morehouse-Barlow.

Other titles referred to in this file: THE HODGEHEG.

A FUNNY THING TO SAY, 1987

6 items.

- Typed manuscript (3 leaves) and a copy.

This story was inspired by the phrase "keeping the wolf from the door". It is submitted to Liz Attenborough (Puffin) who thinks it is insufficient on its own but suggests that with 5 or 6 other stories about Annie's curiosity it could be published as a Read Alone book. DKS agrees but he is too busy and suggests it be put in the deep-freeze.

GEORGE SPEAKS, 1986-1989

10 items.

GEORGE SPEAKS was considered to be a little long for a Read Alone and a little short for a [Puffin/Viking Kestrel] Kestrel Kite. DKS decides to "bump up this lovely story to a kite length."

BBC Radio4 asks for permission to broadcast GEORGE SPEAKS in 3 x 5 min. episodes in the programme *Cat's Whiskers*.

H. PRINCE, 1986-1988

5 items.

- 1986 printed advertisement for H. Prince, *The Bookseller*, January 18, 1986.

Notification of an increase in royalty fees for this title in Walker Books' Fun to Read Series, 20/5/88. A copy of the signed addendum is included. The original contract is dated 8/4/85 (not included).

HARRY'S MAD, 1983-1990

127 items.

- Photocopied pages from HARRY'S MAD, p. 18-25.

DKS submits his story of an American speaking parrot, Madison, to AP Watt. DKS will be re-working CHEWING THE CUD for Janna Goldsworthy (Gollancz) and he's received a list of alterations from Laura Geringer for MAGNUS POWERMOUSE, 9/8/83.

Joanna Goldsworthy provides editorial comments "Mad's disappearance and kidnap stretch credibility to the limit", 14/9/83. She also comments on CHEWING THE CUD.

PT hopes that DKS won't lose Mad's telephone conversation to the police. "I think his description of himself is one of the funniest and best controlled passages in the book", 21/8/83.

On 10/1/84 DKS re-submits HARRY'S MAD. Jez Alborough was being considered as illustrator.

PT indicates that DKS will get a higher percentage with illustrator Jill Bennett than that which he received with Mary Rayner for THE SHEEP-PIG. She also suggests the contract does not necessarily tie in the illustrator to future US sales, 17/2/84. For simplicity, illustrator and author should appear together in the contract, 1/3/84.

Puffin make an offer on the paperback for HARRY'S MAD, via Gollancz, letter 18/7/84. The order of Puffin's publication is queried of THE SHEEP-PIG, THE QUEEN'S NOSE and MAGNUS POWERHOUSE, 31/7/84.

- Copy of BBC request to use the story HARRY'S MAD in 4 x 12.5 minute episodes in the programme *Jackanory*.

Yorkshire Television ask for copyright permission to use HARRY'S MAD in *The Book Tower* series.

The BBC mention making some exceptions but they don't usually use non-Equity members on *Jackanory*. [This relates to an appearance of DKS on *Jackanory*], letter 6/12/84.

Georges Borchardt (US agency) offers HARRY'S MAD to Crown, Viking Penguin and Atheneum (February 1985). Correspondence relating to Crown contracts is included in January 1986 and in June 1988.

DKS writes to Lucy Collier (Lemmie) [at AP Watt] "I don't at all understand Gollancz paying me for publication of HARRY'S MAD – it was published in 1984, looks as if they've got their nether underwear in a tangle but let's not complain." He includes a drawing of a duck, 17/7/86.

Chivers Children's Audio Books ask for audio rights in HARRY'S MAD, 7/1/87.

- Photocopied letter announcing DKS' receipt of the 1987 Parents' Choice Award from the Parents' Choice Foundation.

- Photocopied *New York Times Book Review* by Karla Kuslin.

Draft contract and correspondence with Film and General Productions Ltd for DKS' scripts for half hour television programmes on HARRY'S MAD, 1989.

Editions Gallimard request that multiple voices (a voice for each character) be used for their French audio book production, 16/7/89.

Other titles referred to in this file: PIGS MIGHT FLY, THE SHEEP-PIG, TRY COUNTING SHEEP.

HENRY POND POET; THE TROUBLE WITH EDWARD, 1988

19 items.

- Manuscript of HENRY POND POET
- Manuscript of THE TROUBLE WITH EDWARD
- Draft memorandum of agreement between Fox Busters Ltd (c/o AP Watt) and Hodder & Stoughton.

The two short story texts are submitted to Heinemann and Hodder & Stoughton in 1988. Hodder & Stoughton make an offer. Clauses in the contract are examined.

Linda Jennings (Hodder & Stoughton) writes to DKS after having gathered the opinion of illustrator George Buchanan. She makes a number of suggestions for changes to the text of THE TROUBLE WITH EDWARD [undated]. DKS attaches a note to the letter and sends it to AP Watt "Here's the offending letter."

THE HODGEHEG, 1986-1987

20 items.

A cautionary tale of hedgehogs and zebra crossings.

- Draft memorandum of agreement between DKS and Hamish Hamilton Ltd.

On Christmas Day, DKS submits his story written for Helen Trisk's Antelope series (Hamish Hamilton). Trisk turns it down as being unsuitable "too slight a story" but suggests it be re-written for the Cartwheel series.

Judith Elliott and Lucy Coats (Orchard Press) also turn down HODGEHEG due to its length which doesn't fit a novel and is too long for any of their series.

Lucy Collier (AP Watt) announces the birth of Pamela Todd's daughter, Chloe, on 22/3/86.

Helen Trisk reconsiders THE HODGEHEG and makes some editorial comments and suggestions (10/4/86). She describes the move of Hamish Hamilton to the Penguin Group.

Ingrid Selberg (Heinemann) turns down THE HODEHEG saying it's too similar to YOB "where the dog gets a bonk on the head and does things backward. Also, frankly, once you get the joke it becomes rather tedious." (letter, 24/4/86).

DKS had appeared on TV-AM's Wideawake Club and was heading to Harrods pet department for a book signing session. He accepts the Hamish Hamilton offer (letter, PT to Helen Trisk, 3/6/86).

Puffin make an offer for THE HODGEHEG (letter, 6/2/87).

THE HUMGRUFFIN, 1984, 1988

13 items.

The filming for *Jackanory* of the storytelling of THE SHEEP-PIG would take place on a farm (letter from PT, 18/9/84).

Detailed editorial comments by PT on the story of the HUMGRUFFIN and further correspondence between DKS and PT on this story. PT writes "If you are going to go for accuracy then I don't think you can make the Christian message ... apply to nature." (18/9/83). In DKS' reply he writes "Am I attempting a virtually hopeless task?" (22/9/84).

In 1988 the story is submitted to Lesley O'Mara (Michael O'Mara Books). She provides editorial comment. DKS is asked to write a new story for the illustrator Angel Dominguez.

IT'S A GOOD HONEST NAME, 1986-1988

9 items.

- Typed manuscript and two copies.

Walker books decline this story as being "too adult and that the story doesn't work as a picture book."

The story is submitted to Sally Grindley who is compiling an anthology for Kingfisher Books. It is accepted and included in the anthology STORIES FOR THE VERY YOUNG, which appears on 29/9/89.

THE JENIUS, 1985-1988

27 items.

- Blurb of Macmillan Children's Books series the Chuckle Box series, for which DKS submitted THE JENIUS.

The original commission comes from Sue Seddon but after her departure Macmillan withdraw the offer and compensate DKS for the work he has done, May 1986.

- Photocopied typed manuscript of THE JENIUS ("tidied up a bit" for Gollancz), 10/7/86.
- Photocopied draft memorandum of agreement between Gollancz and DKS for THE JENIUS [September 1986].
- Small postcard from DKS of Tamworth sow and piglets.

KEEP YOUR EYES SKINNED (or PEELED), 1986

12 items.

Liz Attenborough (Puffin) commissions DKS to write 3 animal stories. Initial involvement of the RSPCA is dropped as their royalty request is too high.

Correspondence relates to the signing of a contract with Puffin/Viking Kestrel. DKS submits the first story KEEP YOUR EYES SKINNED.

DKS had also agreed to write a story for Penguin's Kestrel Read Alone series.

LIGHTNING FRED, 1984, 1987

Heinemann approach DKS to write a story for their Banana Book series (9/3/84). DKS was also thinking of writing an animal allegory [based on the story of Jesus, 2/5/84] and he felt HARRY'S MAD, MARK 1, had suffered from piecemeal writing (9/3/84).

- Manuscript of LIGHTNING FRED.

Heinemann accepts the story and a contract is signed.

Elizabeth Attenborough [Puffin] would be placing a formal offer for THE DICK AND DODO'S BOOK OF PETS (letter, PT to DKS, 19/6/84).

The single 1987 letter refers to a payment to DKS for LIGHTNING FRED.

Other titles referred to in this file: HARRY'S MAD; CHEWING THE CUD; DICK AND DODO'S BOOK OF PETS.

MAGNUS POWERMOUSE, 1982-1987

- Review by Peter Piper in *The Oxford Times*. Marcus Aurelius is a mouse born in an Oxford College.

Correspondence concerning an offer from Harper Row for a US edition. They ask for some alterations of the mother's very thick cockney accent, so 9-12 year olds would not find it incomprehensible. They also ask for a few sentences at the end to indicate that Magnus won't just be settling down to "cozy domestic life with Jim the Rat, and that, after all, he is still a BIG powermouse, with some adventures left in him."

There is disappointment that Harper & Row offered less for MAGNUS POWERMOUSE than Viking did for THE MOUSE BUTCHER two years previous.

Correspondence with Gollancz for their edition which involves a new jacket from illustrator Mary Rayner.

The split in royalties between Mary Rayner and DKS is negotiated; and correspondence is included on the contract. A letter and postcard written by Mary Rayner to PT is included (7/7/83).

- Copies of draft agreement between Mary Rayner, DKS and Harper & Row, 13/4/83.
- Copy of Harper & Row biographical form for authors and artists, complete with DKS' details.

DKS is appearing on Sunday morning television in *Rub-a-Dub-Tub*. 36 episodes were planned.

Harper & Row is also publishing THE QUEEN'S NOSE and slight changes are being made to the jacket.

Puffin publish their edition on 26/7/84.

THE SHEEP-PIG had been included in the Royal Assortment – a selection of twenty books given to the Queen just before she left for Balmoral.

Non-exclusive rights are granted to Cover to Cover for audio production of MAGNUS POWERMOUSE.

Other titles referred to in this file: CHEWING THE CUD (PT gives her opinion on DKS' authobiography), THE QUEEN'S NOSE and THE SHEEP-PIG.

MARTIN'S MICE, 1987-1988

38 items.

The script of MARTIN'S MICE is submitted to Chris Kloet (Gollancz). Gollancz make an offer along the same terms as for TUMBLEWEED. Jez Alborough would illustrate.

DKS and Babe had been nominated for the 1988 California Young Reader Medal Award in the Intermediate category.

PT writes to Diana Finch at Ellen Levine suggesting options for Crown in the US market. Awards and opportunities in the US market for DKS' books are discussed.

Crown makes an offer, letter from Frances Wollen (Gollancz) (who handle Jez Alborough's illustrations), 28/1/88.

- Photocopied jacket text.

Puffin makes an offer.

- Photocopied BBC licensing request to use parts of MARTIN'S MICE in the television series *Jackanory*.

Gollancz announce that Chivers would like to publish MARTIN'S MICE in large print, 9/6/88.

Other titles referred to in this file: TUMBLEDOWN FARM; BABE, THE GALLANT PIG, HARRY'S MAD, FRIENDS AND BROTHERS.

MORTIBLE THE MANBIRD, 1986

4 items.

- Photocopied typed manuscript.

DKS supplies this story about a ladybird for Puffin's *Egg* magazine. DKS asks if he could incorporate this story in a book of his own at a later stage.

Other titles referred to in this file: FEAR NO BEAR, ZAP, BANGER, THE EXCITEMENT OF BEING ERNEST.

THE MOUSE BUTCHER, 1983, 1987

6 items.

The Puffin edition of the MOUSE BUTCHER was published on 24/11/83. Gollancz ask on behalf of Hamlyn Publishing group for permission to include chapters from this story in a hardback volume of A TREASURY OF FAVOURITE ANIMAL STORIES.

Permission is granted to Cover to Cover to include a single narrator in the audio cassette recording of THE MOUSE BUTCHER. A draft unsigned agreement is included.

A NICE PIECE OF VEAL, 1987

3 items.

- Typed manuscript.

DKS sends his script to PT "I can't believe it's saleable, but anyway I thought it might amuse you before it's thrown away." This is a tale of a prodigal son and was originally commissioned by Anne Wood (TV-am).

PT suggests that it may need to be re-written for a younger age-group.

Other titles referred to in this file: EMILY'S LEGS.

NOAH'S BROTHER, 1985-1988

25 items.

Contains correspondence with publisher Gollancz. Illustrations in this book are by Ian Newsham. The book is also sent by AP Watt to literary agency Georges Borchardt for submission to publishers in the US..

Andrea E. Cascardi (Crown) in the US, expresses an interest but then declines, so does Harper.

Elizabeth Attenborough (Puffin) secures the contract for the paperback and ISIS make an offer on the large print edition.

- Photocopied press review by Gerald Haigh "Noah himself was far too big a cheese to have actually built the Ark ... a charming tale, funny and nicely irreverent."

PETS FOR KEEPS, 1986

4 items.

Correspondence with Penguin Books for the publication dated 29/5/86.

PIGS AND PIZZAS, 1988

2 items.

- Original typescript.

PT sends the picture book text to Walker Books.

PIGS MIGHT FLY, 1984

2 items.

Deborah Brodie (Viking Junior Books) writes to Joanna Goldsworthy (Gollancz) to tell her that Scholastic is ready to publish the book club version in April 1984 and the trade release in July 1984.

THE QUEEN'S NOSE, 1983-1984

57 items.

Gollancz published this book in 1983. Copies are sent to the US agency Georges Borchardt in the hope that Harper & Row will publish it in the US.

Feedback from publishers, on the submission of THE QUEEN'S NOSE comes from Athenaeum (US),

Concern is raised about the English coin in the book and its appeal to a US children's audience.

Tony Lacey (Penguin) raises concerns on the sale of DKS's Puffin books (3/5/83). Joanna Goldsworthy (Gollancz) questions his comment "if the books continue to fail, relatively." Lacey provides an explanation, letter dated 28/6/83.

THE QUEEN'S NOSE and THE SHEEP-PIG are offered to Fontana.

Hyoronsha in Japan make an offer for THE QUEEN'S NOSE.

Correspondence deals with royalties and contracts, including the contract between Harper & Row and Jill Bennett, the illustrator. There is also a delay over a decision on which jacket to use.

Other titles referred to in this file: MAGNUS POWERMOUSE; THE SHEEP-PIG.

SADDLEBOTTOM, 1984-1989

73 items.

DKS submits SADDLEBOTTOM on 1/11/87. "It's the same length as THE SHEEP-PIG, and like that one, was born reasonably easily, whereas HARRY'S MAD for example was a very difficult delivery."

- Blurb on SADDLEBOTTOM [written by PT].

SADDLEBOTTOM is submitted to Gollancz and there's news that CHEWING THE CUD was turned down by Hamish Hamilton, the third publisher to have seen it. PT writes "I am reluctant to give up ..."

DKS meets with Liz Attenborough (Puffin) and he passes her comments on SADDLEBOTTOM to PT. Mary Rayner was considered as illustrator and then Alice Englander. DKS expresses his concerns about Englander's illustrations, in his letter to PT dated 13/2/85. He is fairly resigned to it being Gollancz' decision in the end.

DKS is in the early stages of writing a pet book [DICK AND DODO'S BOOK OF PETS] for Liz Attenborough.

Gollancz make an offer on SADDLEBOTTOM (letter, 25/1/85). The contract models that of HARRY'S MAD.

PT writes to Polly Durnit who is leaving Gollancz (30/1/85).

HARRY'S MAD was starting on the television programme *Jackanory*. PT submits SADDLEBOTTOM to *Jackanory* at BBC TV.

SADDLEBOTTOM is sent to the agency Borchardt in the US. It is described as a natural successor to THE SHEEP-PIG.

Little, Brown & Co. turn down SADDLEBOTTOM, so do Viking, Crown, Atlantic, Atheneum, Harper, Holt, Greenwillow and Henry Holt and Company "American children would find it difficult to understand much of the colloquial dialogue and references."

Chivers Press sign up for audio book rights in SADDLEBOTTOM as well as large print rights in SADDLEBOTTOM and A BOX OF NOTHING; rights are also granted to RNIB Talking Book Service.

- Correspondence on a BBC contract for the serialisation of SADDLEBOTTOM in the programme *Playschool* which would be broadcast in 12 x 5.5 minute episodes.

Correspondence with Chivers about US rights; and plans for selling complete and unabridged children's recordings in new packaging to book clubs and the trade (20/23/87).

SADDLEBOTTOM is submitted to Walt Disney Pictures. A letter of receipt is dated 27/9/88.

Draft contract and correspondence with the BBC for videogram rights in SADDLEBOTTOM for the programme *Jackanory*, January 1989.

Letter from DKS, on Fox Busters Ltd headed note-paper (DKS is a Director), to Rod Hall (AP Watt) asking about the progress of the Kennedy Miller Australian project to film THE SHEEP-PIG, 17/1/89.

Other titles referred to in this file: HARRY'S MAD, A BOX OF NOTHING, and THE SHEEP-PIG.

THE SHEEP-PIG, 1983-1989

293 items.

DKS submits his "effort" for Martin West's Kite series at Kestrel (Penguin), 17/1/83. West would be doing four Kites in April 1984, and wanted the stories submitted by Feb 1983.

DKS had been filming for two days with TV-am and had been bitten by a goat, letter to PT 14/1/83.

PT submits *The SHEEP-PIG* to Martin West and hopes he will include it in one of his four Kestrel Kites, 18/1/83. Sample illustrations are also submitted from Mary Rayner. West declines and returns the manuscript and sample illustrations, 18/2/83.

Gollancz accept *THE SHEEP-PIG*. Details of their offer are in a letter dated 7/4/83. The illustrator's proportion of royalties is discussed. A letter of agreement is signed by DKS, 4/5/83.

Correspondence with the US is via the agency Georges Borchardt and a proof is sent to Harper & Row, letter 14/9/83. Harper & Row later reject the script as explained by Anne Borchardt "their objection centres on the wife and the farmer, whom they didn't find "loving" enough, but too "caricatured". They also thought that Babe developed too strong an ego (letter, 7/10/83).

Crown express an interest (letter from Crown to Laura Cecil Mary Rayner's literary agent, 24/8/83).

A proof copy of *THE SHEEP-PIG* is sent to the BBC producers of *Jackanory* for possible inclusion in the programme. This is accepted for a future series and a contract is requested. Discussion follows on the full colour illustrations which could be commissioned from Mary Rayner.

DKS gives his reaction to Harper & Row's rejection in his letter of 22/10/83. He also mentions having offered *ALPHABEASTS* to Chester Zoo as a contribution to a charity publication. PT offers copyright advice, 27/10/83.

Viking turn down *BABE*, letter from Anne Borchardt, 28/12/83.

DKS writes about his meeting with Anne Wood (TV-am) and her plans for *Rub-a-Dub-Tub* Sunday magazine and anthology, 20/12/83. Anne Wood explains further in her letter to PT, 4/1/84.

PT tells Anne Borchardt that *THE SHEEP-PIG* had been short-listed by the Federation of Children's Bookclubs. This was the second time which DKS had been short-listed the first was for *DAGGIE DOGFOOT* (known as *PIGS MIGHT FLY* in the US), 10/2/84.

Announcement of DKS' win of the Guardian Award for Children's Fiction, letter PT to Anne Borchardt, 8/3/84. It was hoped this would persuade Thea Feldman (Crown) to take the book.

Heinemann ask if DKS would like to write a story for their Banana series, letter PT to DKS, 8/3/84.

Puffin make an offer for both *THE SHEEP-PIG* and *THE QUEEN'S NOSE*, letter from Gollancz, 16/3/84.

Gollancz offer to print between 10,000 and 15,000 copies on behalf of Crown (9/2/84) and Crown make their offer via Georges Borchardt, 19/3/84. Crown don't like the title and they would be in touch with DKS (letter Anne Borchardt to PT, 23/3/84).

- Copy of DKS' completed author's questionnaire for Crown which includes a photograph of DKS and his dog Dodo [June 1984]. Also a completed artist's questionnaire from Mary Rayner.

DKS writes of winning the Guardian Award "I hope not ever to get over the thrill of the whole business" (letter to PT, 24/3/84).

Gollancz announce an offer from Heinemann Educational who wish to add the book to their Windmill series, 2/5/84.

RIBA request THE SHEEP-PIG to be recorded as 'Talking Books', 22/5/84.

Gallimard Editions are interested in THE SHEEP-PIG for their list, 19/5/84. Mary Rayner's share of the advance is sent to her agent on 26/2/86.

PT sends an advance to Mary Rayner's agent (Laura Cecil) from the Swedish publisher Laselekt, 1/8/84.

Reference to THE SHEEP-PIG having been included in the Royal Assortment – a selection of twenty books given to the Queen just before she left for Balmoral, letter PT to Liz Attenborough 2/8/84.

Mary Rayner is surprised that Penguin/Puffin Books had published MAGNUS POWERMOUSE without her knowledge, and using another artist for the jacket. "... it is a great nlow for me to have a foreigner's drawing flung round my work as a wrapper." (Letter to Liz Attenborough, 4/9/84). Attenborough's reply is dated 17/9/84.

PT sends DKS his two-thirds share of the advance from the Afrikaans publishers, Human and Rousseau, 29/10/84.

PT informs DKS of Angela Beeching's message that the television programme *Jackanory* would soon be aired and the production had been shot on a farm with Peter Davidson of *Doctor Who* and *All Creatures Great and Small*, doing the reading, 2/11/84.

- Copy of the contract from Heinemann Educational Books.

DKS writes to PT about money matters, advances and royalties, 21/11/84.

Correspondence with Television Centre regarding the possible televising of THE SHEEP-PIG on *Telebugs*.

PT asks Angela Beeching of the BBC whether she'd consider having DKS read HARRY'S MAD on *Jackanory* "he is a natural."

Linda Shaughnessy suggests that AP Watt in future only handle DKS' rights and that any illustrator's rights for foreign publishers (Human & Rousseau), Danish or Finnish rights be handled directly by the illustrator's agents, letter Linda Shaughnessy to Laura Cecil, 7/12/84.

- Draft contract between the Australian company Kennedy Miller Productions and DKS relating to the purchase of the motion picture and allied rights, 3/3/86. The contract is submitted to AP Watt by Denton Hall Burgin & Warrens solicitors on behalf of their client. AP Watt turn it down "a woefully inadequate sum for theatrical film rights ..." letter, 5/3/86. A revised offer is submitted. This is accepted and contracts are negotiated, this continues into 1987 when comic strip rights and "the book of the film" rights are discussed. Victor Gollancz are asked to sign a publisher's quitclaim (22/7/86), a copy of the signed form is included. A licence fee is paid to AP Watt, 31/7/86.

BBC Radio 4 is serialising the book in five six-minute episodes from 25-29 August in a programme called *Cat's Whiskers*, letter, Rod Hall to DKS, 4/6/86.

- Press-cuttings of pigs in Wales who are known to round up sheep, 1987.

Anne Borchardt writes to PT about WEA, the public television/radio company in Washington D.C. who wants to read two five-minute excerpts of BABE, THE GALLANT PIG on instructional TV. The series is called *Books from Cover to Cover*, 14/5/87. Rights are declined as screen rights had been sold. A

later letter from Cover to Cover announces their agreement with Puffin Books to distribute children's cassettes throughout the country's bookshops, 7/7/87.

- Copy of a list of local and foreign publishers of THE SHEEP-PIG.
- Christmas card showing DKS' home, Diamond's Cottage.

Rights are granted to the Lincoln Music & Drama Festival to use the book in a children's narrative prose reading class, 20/7/87.

Laura Cecil enquires from Anne Borchardt about royalties owing to Mary Rayner, 15/12/87.

The BBC requests videogram rights for a videogram of *Jackanory: THE SHEEP-PIG*. Transmission would be in 5 x 14-minute programmes, 9/11/88.

The BBC requests permission rights to use 3 mins. of THE SHEEP-PIG on the Schools Radio programme *Living Language*, 2/8/89; and for the programme *Friday Story*, 5/12/89.

Other titles referred to in this file: THE QUEEN'S NOSE and its submission to Tony Lacey (Penguin); HARRY'S MAD and the re-working of it for Joanna Goldsworthy (Gollancz), 20/9/83; MAGNUS POWERMOUSE; JUST A GUESS (DKS's television play), 9/8/85.

SOPHIE'S SNAIL, 1986-1987

12 items.

Correspondence with Walker Books for a collection of Sophie stories. In the contract, Walker asks for the right to publish within 2 years an illustrated version where royalties are shared between illustrator and DKS.

- Photocopied typed manuscript of SOPHIE'S SNAIL.
- Signed copy memorandum of agreement between Walker Books and DKS for SOPHIE'S SNAIL, dated 9/1/87.

A TALE OF THREE YETIS, 1988

6 items.

DKS submits another picture book text to Walker Books.

The story is also submitted to Annie Keaton of Puffin/Viking Kestrel. This is turned down as being "too sophisticated an idea for a picture book." However Puffin does make an offer for DODO'S ARE FOREVER.

- Typed manuscript of the story, outlined on individual pages, complete with text and layout of illustrations.

Other titles referred to in this file: PIGS AND PIZZAS.

THINGUMMYROBERT AND OTHER STORIES, 1987

6 items.

DKS submits THE BUTCHER'S DOG to PT [not included] for forwarding to Leonie Bennett (Ginn & Company Ltd Educational Publishers). The story is the first in a series of six. Olga J Norris provides editorial comment concerning Mr Brisket and Thingummyrobert (the butcher's Terrier dog).

Other stories included in the series: The Duchess' dog – Pekinese; The Farmer's dog – Collie; The Poacher's dog – Lurcher; The Beauty Queen's dog – Poodle; The Policeman's dog – German Shepherd.

- Draft memorandum of agreement for THINGUMMYROBERT AND OTHER STORIES.

THE TOBY MAN, 1988-1989

3 items.

Gollancz make an offer, suggesting Ian Newsham as illustrator. They wish to publish this alongside NOAH'S BROTHER and TUMBLEWEED.

Road Hall (AP Watt) offers it to the BBC but Richard Callanan declines "I reckon its proper medium is cartoon animation or the kind of puppets (Henson) that we are not able to afford."

TOWN WATCH, 1987

4 item.

PT submits to Penguin the second of DKS' factual books, CITY WATCH – although he'd rather it was 'titled TOWN WATCH.

PT also sends THE BED BOOK by the cartoonist Bill Tidy.

Later correspondence confirms that the book was published by Puffin under the title TOWN WATCH.

THE TROUBLE WITH EDWARD see HENRY POND POET

TRY COUNTING SHEEP see FRIENDS AND BROTHERS

TUMBLEDOWN FARM, 1987-1989

25 items.

- Schedule of 26 programmes for Yorkshire Television, sent to Rod Hall (AP Watt by DKS).

Agreed terms are discussed with YTV.

William Heinemann conclude a deal for four paperback picture-story books and a hardback anthology for a future date. Two copies of the agreement are included between YTV and Fox Busters Limited (for the services of DKS who would need to be present for filming), 25/2/88. Forms of agreement are included for TUMBLEDOWN FARM series II.

A letter from YTV looks at the future of the TUMBLWDOWN series, 24/2/89. "TUMBLEDOWN FARM has performed well with the youngest audience. However it has not picked up many older children in the face of a very competitive BBC schedule ..."

TUMBLEWEED (formerly A WINDY KNIGHT), 1986-1989

59 items.

The first four items in this file refer to the original title of this work A WINDY KNIGHT.

DKS submits his work to AP Watt and asks that it not be sent first to Gollancz, remembering that Chris Kloet had kept them waiting 8 months with NOAH'S BROTHER.

PT sends the story to Chris Kloet and announces the birth of her daughter Chloe - 22nd March 1986.

DKS had sent over rough illustrations from Ian Newsham for NOAH'S BROTHER.

- Draft memorandum of agreement between DKS and Gollancz for TUMBLEWEED.

Gollancz make an offer which follows a similar format to their offer for NOAH'S BROTHER. Illustrations would be in black and white (and possibly the same artist, [Ian Newsham]), 2/6/86.

Sales figures and royalty percentages are included.

Georges Borchardt (US) send the manuscript to Crown, 6/3/87. It is turned down.

Liz Attenborough (Puffin) makes an offer to Gollancz for the paperback rights, (letter from Gollancz, 11/3/87).

- Photocopied review by John Mole, *Times Literary Supplement*, 10/7/87. "Dick King-Smith's Merrie England misfit, Sir Tumbleweed, is the latest in that long line of timorous knights with drooping moustaches whose quest to win their spurs teaches them that true courage is a matter of coming to terms with your own nature."

Photocopied signed contract between the BBC and DKS to make use of readings from TUMBLEWEED in the programme *Jackanory*, 22/10/87.

ISIS make an offer for large print rights, 26/10/87; and for distribution rights in the US, 23/11/87.

Chivers make an offer on rights for their children's audio books.

Viking Penguin Inc. turn down TUMBLEWEED. "The story gets off to a rollicking and witty start. Then, unfortunately, it slows down and loses its sparkle" (letter, Deborah Brodie, 19/7/88).

Detailed correspondence with Lacewood Productions Inc. (Canada) on securing world-wide television/cable rights in TUMBLEWEED for a period of 15 years, November 1988 – June 1989.

WATER WATCH, 1987-1988

4 items.

DKS submits WATER WATCH to Annie Winterbotham (Penguin) who is asked to supply an advance, June 1987. Twenty copies of the book are supplied to DKS by Penguin in June 1988.

THE WHISTLING PIGLET, 1987

7 items.

Correspondence with Walker Books for the contract for this book.

A WINDY KNIGHT see TUMBLEWEED

YOB, 1986

2 items.

Correspondence with William Heinemann Ltd for the publication of YOB in the Banana Books series on 7/7/86.

APW/10 Timothy Mo (1950-), 1991-1997

Biographical details: Mo, the son of an English mother and a Cantonese father, was born in Hong Kong in 1950. He was educated in Hong Kong and in England. His first novel, *THE MONKEY KING*, (1978) won the Geoffrey Faber Prize; his second, *SOUR SWEET* (1982), was shortlisted for the Booker Prize and the Whitbread Prize and won the Hawthornden Prize; his third, *AN INSULAR POSSESSION* (1986), was shortlisted for the Booker Prize, and *THE REDUNDANCY OF COURAGE* was also shortlisted for the Booker Prize in 1991 [extract from the [jacket] of *THE REDUNDANCY OF COURAGE*].

Extent: 137 items in 1 file.

Scope and content: The file contains letters of congratulation to AP Watt from Heinemann and Viking for having taken on Mo as a new client, 18/6/90. Heinemann's senior editor thinks Mo is her favourite author in the world and would love to publish Mo's next novel. The publishing director of Viking "would love a chance at the new manuscript for Viking and for Penguin." Mo was planning a change of publishing house, hence the interest.

Includes copies of various agreements made prior to Mo's joining of AP Watt, 1985-1988. These are all for *AN INSULAR POSSESSION*.

In Mo's first letter after the signing of the agreement with AP Watt, he stipulates that he wishes to retain film rights, he wishes to negotiate translation rights in Italy and Spain by himself, and he wishes to sign all contracts himself.

EM Forster award

Contains letters and an invitation from the American Academy and Institute of Arts and Letters for Mo to receive the E.M. Forster award of \$12,500, given from time to time to an English writer for a stay in the US.

The award was made possible by Christopher Isherwood, a member of the Academy-Institute, to whom E.M. Forster bequeathed the American publication rights and royalties of his posthumous novel, *MAURICE*. Mr Isherwood subsequently transferred those royalties to this organization for the establishment of the E.M. Forster Award.

Many letters are written in order to try and contact Mo but he was travelling extensively in the Far East. King attended the award ceremony on 20/5/92 on behalf of Mo. In order to collect the money, Mo was told he needed to visit the US himself.

O&A Editions (Hong Kong) ask Mo to contribute a chapter to a book *RETURN TO THE HEART OF THE DRAGON*, 7/4/93.

Colin Donald of the Scotsman asks if he could interview Mo in Hong Kong for an article he is writing on the culture of Hong Kong, 4/5/93.

Weidenfeld & Nicolson ask if Mo could read the manuscript of Leslie Wilson's third novel *THE MOUNTAIN OF IMMODERATE DESIRES* and possibly provide a quote, 7/5/93.

Contains a copy of an agreement and correspondence between Andre Deutsch Ltd and The Canadian Broadcasting Corporation relating to radio dramatization rights to *SOUR SWEET*.

Included in this file are handwritten letters from Mo. In his letter to King, dated 24/6/93, Mo mentions he has a new manuscript to submit [BROWNOUT ON BREADFRUIT BOULEVARD] and wonders whether it should be submitted to Levine.

Mo writes "As regards rights to represent, there are two problematical areas, which we need to discuss. The USA, fine. I don't know how much the perception of T. Mo has altered since 1990 or the book scene there itself but T. Mo's perception of himself has not altered."

Mo also queries the position in Germany where AP Watt authors have to go through the Zurich agency. This didn't suit Mo. He referred to inside information he had on everything going through the "Zurich tube" and German publishers reading nothing.

King recommends Linda [Shaughnessy] to handle Mo's translation rights in Germany. He suggests Levine handle Mo's publications in the US but would equally represent Mo directly if he would prefer. King updates Mo on moves and changes in personnel in the publishing sector, 8/7/93.

Independent Image (an independent film and TV production company) approach Mo with a proposal for him to participate in Channel 4's Travels with my Camera series.

Mo was not convinced that the Zurich agencies were little more than mailing houses (letter to Linda Shaughnessy, 2/8/93). "As for the novel being submitted to 18 publishers by Mohrbooks, that's just 18 despatches. I can assure you there is no way I am submitting myself to this process. Getting the book sold and having to pay commission to them for more or less nil service is in some ways a more galling prospect than lying un-opened in the stock-room."

"I look forward to being free of Crescente [Gonyalong?] and Professor Pfizer in the next three weeks. At the moment I don't know whether to terminate one or both their careers in the penultimate chapter." (Letter to King, 11/8/93).

Expressions of interest in Mo's new book come from Jonathan Warner at Harper Collins "he really would be a jewel in the Flamingo hardback." Also, Ticknor & Fields.

Declines come from Picador; Hodder & Stoughton; Harper Collins; and The Orion Publishing Group Ltd.

Offers come from Secker & Warburg, Viking and Little Brown.

King outlined the position in his letter to Giles Gordon of Sheil Land Associates Ltd, 3/12/93. He writes that six publishers bid enthusiastically for the novel however MO decided, with King's full support, to withdraw the book. His reasons were personal and editorial.

Zoetrope shows an interest in the film rights in MONKEY KING. Reed Audio was interested in audio rights in SOUR SWEET and THE MONKEY KING.

Permission is granted to Ruth Waring for non-exclusive (retrospective) permission to include 840 words from SOUR SWEET in THE FABER BOOK OF MURDER, 15/12/94. This permission was granted in error as Deutsch held the rights, this is clarified in Mo's letter to King, 21/4/95.

Linda Shaughnessy clarifies the position with the Japanese serial deal for AN INSULAR POSSESSION. She confirms that all future offers would be directed to Mo c/o BCM Paddleless,

10/10/96.

Mo is invited by Asia 2000 Foundation of New Zealand to participate in an Asia Writers' Week which was to take place in March 1997. As AP Watt was no longer his agent the letter is forwarded to Mo.

APW/15 Barrie (1918-2006) and Frances (1948-) Pitt, 1986-1990

Extent: 1 file

THE CHRONOLOGICAL ATLAS OF WORLD WAR II, 1986-1990

Contains correspondence on this publication by Barrie and Frances Pitt. Correspondence refers to the simultaneous occurrences across the globe which were happening during the course of WWII.

APW/17 Valuations, 1930-1990

Extent: 1 box

Contains correspondence with solicitors, Inland Revenue (Shares Valuation Division) and literary agents. Copyright valuations are for deceased authors. The valuations in most cases have arisen in response to the death of a beneficiary.

Agnes Allen, 1959-1961

W. Ross Ashby, 1972-1974

Maurice Baring, 1946, 1972

James M. Barrie, 1934-1940

Includes a copy of an agreement between Barrie and Famous Players Film Co. Ltd, 1919.

L. Adams Beck, 1953-1955

E.F. Benson (1867-1940), 1939-1945, 1984

Algernon Blackwood, 1948-1952, 1977

Katharine Briggs, 1980

G.K. and Frances Chesterton, 1936-1967

John Stewart Collis, 1990

Refers to estate duties incurred by Michael Holroyd after he was bequeathed John Stewart Collis' copyrights.

Freeman Wills Crofts, 1957-1964

Bernard Darwin (1876-1961), 1974

Arthur Conan Doyle, 1930-1932

Richmal Crompton Lamburn, 1969-1970

Originally filed under Crompton.

“Sapper” (H.C. McNeile), 1983-1984

“Sapper” is the pseudonym for H.C. McNeile who wrote about his wartime experiences in WWI. As a serving officer in the British Army he was not permitted to publish under his own name.

APW/18 Material for LETTERS ADDRESSED TO AP WATT, 1895-1940

Extent: 1 box

- A reprinted copy of LETTERS ADDRESSED TO AP WATT. Copyright Bibliolife. Originally published in London : AP Watt, 1909.

The full text of LETTERS ADDRESSED TO AP WATT is available online at <https://archive.org/details/lettersaddressed00wattuoft>

- Letters from "Sapper"

97 letters or notes from "Sapper" (H.C. McNeile), 1914-1918. "Sapper" is the pseudonym for H.C. McNeile who wrote about his wartime experiences in WWI. As a serving officer in the British Army he was not permitted to publish under his own name. The letters originate from Folkestone, Farnborough, Woking, the 18th Middlesex Regiment, B.E.F. (British Expeditionary Force), and King Edward VII's Hospital for Officers.

- A collection of printed cartoons by James, mounted on card.

- Photographs from June Kay in Bulawayo, Rhodesia, of 'Timber' – the story of a crippled lion.

- Studio photographs of acting comedians.

- *The Antipodean*, no.3, 1897 (an Australian journal).

- Two typed poems: Homage to an authoress; God's love to man by Horace Narik, 1905.

- Sepia portrait photograph (identity unknown).

- A collection of letters or extracts from letters, 1895, 1901, 1923-1940. Some of these may appear in LETTERS ADDRESSED TO AP WATT. Includes proofs but also handwritten or typed letters.

Anderson, L. G., 1939

Asquith, Margot, Countess of Oxford and Asquith, 1928

Atkey, Bertram, 1925

Attenborough see Linaker

Bacon, R.H.S., 1929

Baillie-Saunders, Margaret, 1935

Barrington, see Beck

Barton, Bruce, 1929

Bateman, H.M., 1938

Beatty, Joan (Joan Grant), 1939

Beck, L. Adams (E. Barrington), 1928

Beeston, L.J., 1924

Benett-Stanford, 1937

Benson, G.R. see Charnwood

Bentley, E.C., 1927

Biron, Sir Chartres, 1936

Blackwood, Algernon, 1926

Boileau, Raymond, 1933

Bolitho, Hector, 1933

Bramah, Ernest, (E.B. Smith), 1928

Brame, May, 1931-1932

Brewer, Arthur L., 1927

Caine, Hall, 1924

Callwell, Sir Charles E., 1928
Capper, J.B., 1928
Charnwood, Lord (Godfrey Rathbone Benson), 1928
Clifford, W.K., 1924
Cockerell, J.Pepys., [19--]
Cocking, E. Tusting, 1935
Codd, Mary F., 1933
Cotterell, Constance, 1933
Craigie, Pearl Mary Teresa ('John Oliver Hobbes'), 1901
Crebbin, E.H., 1934-1936
Crockett, Mrs, 1928
Curzon, George Nathaniel, Lord Curzon of Kedleston, 1923
D'Abernon, Viscount, 1928
Dashwood, Elizabeth M., 1926
Doran, G.H., 1927
Dukes, Sir Paul, 1938
Dunbar, George, 1933
Dunne, J.W., 1933
Ertz, Susan, 1928
Farnol, Jeffrey, 1925
Feilding, D., 1925
Frankau, Gilbert, 1931-1935
Frankau, Pamela, 1933
Freeman, R. Austin, 1928
Gompertz, Major Louis, 1926
Goodhart Randal, H.S., 1924
Gordon, E.H., 1932
Grant, John see Beatty
Greenwood, Walter, 1934
Grey, Viscount, of Fallodon, 1925
Hardy, Mrs Thomas, 1928
Harte, Geoffrey Bret, 1926, 1928, 1938
Harvey, J.H., 1935
Hawkins, Anthony H., 1925
Herron, Vennette, 1926
Hichens, Robert, 1924-1927
Hill, Robert H., 1934-1937
Hobbes, see Craigie
Hodgkinson, [?], 1933
Horler, Sydney, 1932-1936
House, Colonel E. M., 1926
Howarth, L.S., 1937
Hunt, Cecil, 1935
Huxley, Julian, 1929
Jackson, E., 1931
Jameson, A. Edith, 1924
Jerome, J.K., 1901
Johnson, Diana Marr, [19--]
Jones, R. Francis, 1927
King-Hall, Stephen [19--]
Kipling, Rudyard (transcript of letter published in *The Critic*, 15/6/1895)
Knox, Alexander, 1933

Knox, Ronald, 1929
Lamburn, Richmal Crompton, 1928
Lawrence, Sir Walter Roper, 1928
Lengel, William C., 1925
Leslie, Doris, 1935
Linaker, Mrs (G.M. Attenborough), 1928
Lindley, F.O., 1935
Mackail, Denis, 1926-1932
MacLehose, Robert, 1929
Macmillan, Daniel, 1928
Malcolm, Ian see Pember
Mathews, Basil, 1935
Marshall, H.E., 1938
Maugham, W.S., 1936-1940
Maxwell, W.B., 1933
McCarthy, Justin Huntly, 1924
Meehan, J. Leo, 1926
Millin, Sarah Gertrude, 1928
Milne, James, 1926
Milner, Florence, 1932-1933
Montgomery-Massingberd, Archie, 1927
Morrison, Margaret, 1936
Morse, Eleanor, 1935
Mottistone, Lord (J.E.B. Seely), 1935
Mottram, R.H. 1935-1939
Napier, H.D., 1928
Northumberland, Duke of, 1926-1927
Paget, R.H., 1925
Parker, Gilbert, 1926
Patrick, Diana see Desemea Wilson, 1924
Pedler, Margaret, 1926
Pember, Francis W., and Ian Malcolm, 1925-1928
Penny, Fanny E., 1926
Prescott, Hilda, 1925
Radbourne, Ethel, 1927
Raymond, Ernest, 1924
Rickard, Louis, 1928
Sabatini, Rafael, 1929
Scott, G. Colthurst, 1927
Scott, Winifred (Pamela Wynne), 1928, 1933, 1940
Silberrad, Una L., 1925
Smith, E.A., 1924
Smith, E.B. see Bramah
Spender, J.A., 1925
Swears, Herbert, 1937
Vachell, Horace Annesley, 1936
W., R.P.H., 1931
Wallace, Edgar, 1928
Walley, G.E., 1937
Walling, R.A.J., 1935
Wells, H.G., 1926
Weyman, Henry T. (brother of Stanley Weyman), 1928

Wilson, Desemea, (Diana Patrick), 1924
Wilson, Mr, 1931
Wodehouse, P.G., 1935
Woodworth, Francis, 1936
Wynne, Pamela *see* Scott, Winifred
Young, F.E. Mills, 1924-1928

APW/19 Contracts, 1903-1999

APW/19/1 T.S. Eliot, 1947-1961

APW/19/2 W.B. Yeats, 1903-1999

APW/19/1 T.S. Eliot, 1947-1961

Extent: 1 small bundle of documents.

Contract 451/12 for MURDER IN THE CATHEDRAL. Includes original agreement for film rights for Eliot's play, and the following correspondence:

A letter from WP Watt to Eliot in Jamaica assuring him 'nobody shall get your address from me.' (12 January 1961).

Letter from Eliot to William P. Watt typed on Faber and Faber Ltd Publishers headed paper and signed 'Tom' by hand. This concerns the film adaptation: 'Dear Bill, the situation is as I expected. The reviews were not good, the publicity was not quite what was needed for a new kind of film, and the receipts so far disappointing. The film is a very slow starter, and there are still debts to pay off, though apparently not so much as I expected. Anyway, I have come to the conclusion that the most sensible, as well as the most humane thing, is not to press for immediate payments...' (dated 26 April 1952).

Letters and cables from Cape Town from Thomas Stearns Eliot, signed 'Tom', 1950.

Several more letters and telegrams from Eliot, one (1st March 1948) signed fully T.S Eliot; another fully signed dated 16th Feb 1949, beginning, 'My dear Watt, I am sorry to hear that your father is ill and hope that it is not a serious matter.'

APW/19/2 W.B. Yeats, 1903-1999

Extent: 1 box

Contracts for the individual sale of broadcasting or publishing rights, or for permissions to quote or publish extracts. Many of the contracts are with overseas publishers.

Contracts are numbered consecutively. Each subsequent contract for the same title is assigned a sub-file number, for example A POT OF BROTH is 1 and individual sales relating to this title are numbered 1/1, 1/2, 1/3 etc.

Included in each contract wrapper is correspondence. There are details of what Yeats was paid, including for foreign rights.

In 9/7: extracts from Yeats' letters; two notes written and signed by Yeats.

In 30/2: signed note by Yeats.

In 40/1: signed note by Yeats, 14/9/1903.

A separate sequence of contract numbers are assigned for "musical settings", beginning with 100/1.

APW/20 J.M. Barrie, 1908

Extent: 1 item

Typescript of AN AFTER THOUGHT. The typescript has 15 pages. The dedication reads: "To Hilda Trevelyan my incomparable Wendy, from J.M.B., 1908." The manuscript is attached with a sticker from A.P. Watt and Son and has an ink stamp from the typewriting agency.

APW/21 W.B. Yeats, 1927-1996

Extent: 1 file.

Renewal of US copyrights, 1927-1996.