

11 pm

Tuesday

# Robert Vicat Ltd

25A Greencroft Gardens, South Hampstead, London, NW6 3LN  
Telephone: 01-624 5700

10.viii.88

Hilda Bernstein  
Old House Farm  
Dorstone  
Hereford HR3 6BL

Dear Hilda Bernstein,

I've read *The World That Was Ours*, think it wonderful and well worth a reprint. I return it to you, but hope you will be able to send it back to me at some time in the near future.

under separate cover

The attraction of reprints to most big publishers is that there is no editorial work involved and typesetting costs have already been covered in the first edition's budget. In our case, our new series, SA Writers, was planned to publish *new* autobiographies, but your book may well be a welcome exception. My feeling is that Part 1 was probably essential context at the time it was published, but that much of it is now superfluous given the volume of literature subsequently published. I found Part 1 obstructed my reading rather than helped, written thematically before (or rather in between) what follows chronologically, and involving a number of explanatory repetitions. With the exception of Chapter 9, which is required somewhere, I would propose to redesign the book in the same royal format but with a larger more attractive font and without those first 70 pages. The book would still run to over 200 pages; and I doubt whether you would need a new introduction or epilogue unless you especially wanted one, and you could add and change things (although I was completely absorbed by your prose and cannot think of anything that requires updating), reveal names etc if it is reset.

The point being that in June next year it will be 25 years after Rivonia; 25 years after your husband was acquitted; 25 years after Mandela was sent down; 25 years after you escaped. But you know this. And the media loves anniversaries. The book would require a simple subtitle, something to do with Rivonia.

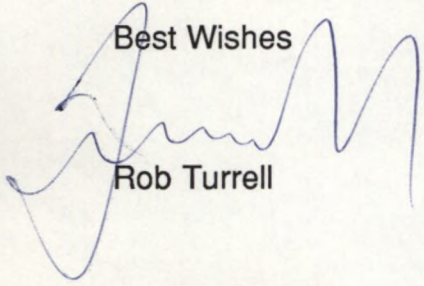
I find it strange that Heinemann haven't seen fit to reprint and you should check your old contract to make sure that the rights have reverted to you. Usually there is some clause to the effect that you ask them to reprint and if they do not do so within a certain period of time the rights revert to you.

I also find it strange that your book has not been turned into a film. Examples of recent mediocre works spring readily to mind, and when you think of a film being based on 117 Days it makes you wonder. The dramatic potential of the way you have written and remembered Rivonia is quite remarkable. Has your daughter not encouraged you to turn it into a screen script? If I were you I would get writing and try and have something ready for that anniversary next June.



For our part, we would certainly like to publish an abridged version of your book as number 3 in SA Writers to appear in May/June 1989.

Best Wishes



Rob Turrell

*Directors: Dr R.V.Turrell, Dr D.A.E.Engels  
Robert Vicat Ltd. Registered in England: 218575.  
Registered Office: 25A Greencroft Gardens, London NW6 3LN*

Dr R. V. Turrell  
Robert Vicat Ltd  
25A Greencroft Gardens  
South Hampstead  
LONDON NW6 3LN  
Tel. 01 624 5700

23/4/85

Dear Hilda Bernstein,

A couple of things that I missed  
on the phone.

We are going to have to have  
another title. Candida says Rivonia  
will mean little to UK readers.

Any suggestions?

I am hoping that I can  
persuade the Observer to serialise  
parts of your book. In which case  
coming out in June is essential.

Was there a US edition of the  
original?

But W. S. -  
Bob Turrell



# Robert Vicat Ltd

25A Greencroft Gardens, South Hampstead, London, NW6 3LN  
Telephone: 01-624 5700

19/1/89

Hilda Bernstein  
Old House Farm  
Dorstone  
Hereford HR3 6BL

Dear Hilda,

I find the recent action of your agent in relation to Pandora Press deeply distressing and I think it best if I place my views on paper.

All along you have expressed the clear wish that I publish your book — I have your revised edition and have already set it.

You introduced your agent after you had decided to publish with me in order to vet the contract.

After our joint meeting before Xmas two issues became clear: your agent would give me a contract (and I took away from the meeting her standard contract); and that pursuing a co-publication with Pandora would be a sensible way to achieve maximum impact in the book shops.

The following day, I went through the contract with your agent on the basis of what we had discussed at the meeting and when I suggested that I return the contract with the figures filled in and the advance, I was told that a different contract was required as we were to sign a contract granting world rights and non-volume subsidiary rights for a limited period of 6 months after publication. Otherwise, her standard contract would have done.

Since then, you have instructed her to give me a contract three times, and no contract has been forthcoming. Not only did I spell out the terms to her on the phone, but a few days later, after she left a message on my answering machine, I spelt them out again to her assistant. Each time the contract has not appeared, you have expressed surprise to me.

I now believe that this delay was engineered on purpose and was not inadvertent.

Since Xmas, as suggested at our meeting, I have pursued negotiations with Pandora, believing that the contract was forthcoming. The point was reached last week when Pandora believed the delay would damage their prospects of pre-publication publicity, and your agent was approached to seek a way out of the impasse. I could not conclude any agreement with them, because your agent had delayed in giving me a contract against your instructions.

I was then told by Pandora that your agent had told them I had no right to negotiate with them and that she was the person to negotiate with and not me. I found my position totally compromised.

I must point out that I raised this eventuality as a moral issue during our meeting with your agent; and I must emphasize that I pursued the publication of your book in good faith without a written contract (although we had an oral contract) and that I

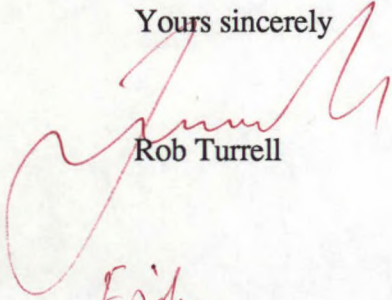


interested Pandora in your book and not your agent, who had putatively had the book for three years without finding a publisher.

I consider your agent's intervention with Pandora ~~as~~ mischievous and morally dishonest.

I must insist that we sign a contract as originally intended and I enclose a copy of your agent's contract with amendments as we discussed.

Yours sincerely



Rob Turrell

Friday

P.S. You will see I  
under clause 16 that I  
require your consent  
to do a deal with  
Pandora.  
Can I have  
it please?

I have spoken to my agent today; she has promised a contract for the fourth time and promised that she has nothing to do with the 'uproar' with Pandora. I have ~~her~~ conversation on tape and it will enlighten you to hear it next time you are in London.

I have sent a copy of this contract to her with a cheque..

Now I can get on with the joys of dealing with you and that is in your book. You should have had proofs this week, but she has wasted a week in this and more than a month in anxiety over being by-passed on the way to Pandora.

**PANDORA  
P R E S S**

14th February, 1989

Hilda Bernstein  
Old House Farm  
DORSTONE  
Herefordshire  
HR3 6BL

**UNWIN HYMAN LIMITED**  
15-17 BROADWICK STREET  
LONDON W1V 1FP  
TELEPHONE: 01-439 3126  
FAX: 01-734 3884  
TELEX: 23732 Unhy G

Dear Mrs Bernstein

I am delighted that we are publishing 'The World That Was Ours' and very much look forward to working with you on it.

I know you come to London regularly so I would welcome the opportunity to meet you the next time you are here. I will give you a ring to find out when you are next planning to come down.

In the meantime could you possibly bear to complete the enclosed publicity questionnaire. It is very long but I would be very interested to know of your contacts in the press and how much you are able to put into promoting the book.

I look forward to hearing from you and thanks for your help.

With best wishes,



Elizabeth Sich,  
PUBLICITY DIRECTOR.

enc



Feb 8 1989

Dear Candida,

I was happy to meet you and your colleagues on Monday.

Regarding the enclosed 'blurb', it seems OK to me, except that I have reservations, as I mentioned to you, about stating this is 'The story of Nelson Mandela and....' Alternatives: 'The story of Nelson Mandela in the Rivonia Trial'. Or, if we want to be more dramatic 'Nelson Mandela on trial for life (or 'for his life') in the Rivonia trial.' But in fact I would prefer some sort of phrase .... 'Nelson Mandela - the story from the Rivonia Trial', which more accurately describes it.

I have begun to investigate the possibility of obtaining an endorsement from NM - the person who will get in touch with his lawyer has asked the last date for this. I wonder if we did get an endorsement that came after having had to print the cover, it might be possible to add a sticker.

Regarding the cover, I just saw Mary Benson's autobiography (which is out for review, not yet on sale). The cover is divided vertically, with title, etc, on the right, and photos on the left. I thought it made a very interesting way of dealing with the need to emphasise title and author while leaving a panel that pointed to the contents. I would very much like to see the cover again before it is finalised.

Another thought: I always considered the last part of the book was probably the most readable. Any way in which you can mention something about a dramatic escape story as well?

Best wishes

Hilda Bernstein

(I'm sending the hardback rather than the paperback edition of 'Death . . .' as it has the more dramatic cover.)



# Memorandum of Agreement

made this

day of

January  
1989

between  
Hilda Bernstein

c/o Anthony Shiel Associates Ltd, 43 Doughty Street, London WC1N 2LF  
(hereinafter called 'the author', which expression shall where the context admits include the Author's executors, administrators and assigns) of the one part and

Robert Vicat Ltd, 25A Greencroft Gardens, London NW6 3LN

(hereinafter called 'the Publishers', which expression shall where the context admits include the Publishers' assigns or successors in business as the case may be) of the other part.

Whereby it is mutually agreed as follows respecting a work by the Author provisionally entitled:

*The World That Was Ours*  
(hereinafter called 'the said work')

## 1. Rights

The Author hereby grants to the Publishers for the full term of copyright and all extensions and renewals thereof the sole and exclusive licence to publish and grant sub-licences in the said work in volume form in the English language throughout the world.

## 2. Warranties

The Author hereby warrants that:

- (a) the said work is original to the Author and contains nothing that is in any way an infringement of any existing copyright;
- (b) the said work contains nothing obscene, indecent or defamatory nor any matter which is unlawful as a breach of the Official Secrets or any other Acts effective in English law;
- (c) the Author will indemnify and keep indemnified the Publishers against any loss, injury or damage occasioned to the Publishers in consequence of any breach of these warranties; provided that any legal costs and expenses and any compensation, damages, costs and disbursements shall only be paid by the Publishers on the joint advice of the respective legal advisers of the Author and the Publishers and failing agreement on the advice of Counsel selected and instructed jointly on behalf of the Publishers and the Author.

## 3. Delivery

has delivered the said work

(a) The Author shall ~~unless prevented by circumstances outside his/her control deliver the complete typescript of the said work being approximately 150,000 words in length ready for press for the approval of the Publishers by 31 December 1988.~~

(b) ~~The Publishers shall approve the said work unless it does not conform to a reasonable extent to the synopsis or letter in which the Author described his intentions as a result of which the work was commissioned.~~

(c) If the Author does not deliver the said work by the due date, the Publishers shall give the author notice in writing of their intention to terminate this Agreement and the Author shall thereafter have a further six months in which to deliver the complete typescript in accordance with Clause 3(a) above and if he does so the Agreement shall not end.

(d) ~~If this Agreement is terminated under this Clause all rights in the said work shall~~



revert to the Author who shall repay any sums received by him hereunder except insofar as non-delivery or non-conformity of the work to the synopsis is occasioned by circumstances beyond the Author's control.

#### 4. Publication

The Publishers shall publish the said work at their expense and risk in hardback/~~trade paperback/mass-market paperback~~ volume form, unless prevented by circumstances outside their control, within twelve months of the delivery to the them of the typescript of the said work.

#### 5. Royalties and Fees payable on Own Editions

The Publisher shall pay to the Author the following royalties:

(a) *Home Hardbound Sales in Great Britain, Northern Ireland and the Irish Republic*

Of the British published price on all copies sold, excluding such copies as may by subsequent clauses of this Agreement, or otherwise mutually agreed, be sold subject to a different royalty: 10%

(b) *Export and Special-Discount Hardbound Sales*

Of the net amounts received by the Publishers on all copies sold at a discount of 50 per cent or more or for export at a discount of 40 per cent or more 10%

(c) *Small Reprints (hardcover)*

On reprints of 500 copies or less, and there shall not be more than one reprint per annum, the royalties shall be reduced to two-thirds of the original rates under (a) and (b).

(d) *Hardbound Cheap Editions*

A royalty to be agreed on all copies of a cheaper edition issued by the Publishers with the consent of the Author.

(e) <sup>Pandora paperback</sup> ~~Publishers' Own Trade~~ *Paperback Editions*

Of the published price of all copies sold in the home market 7.5% to 15,000  
and of the published price on all copies sold in the export market and at a 10% there-  
discount of 40% or more in the home market 6% to 15,000 copies after  
50% 8% thereafter

(f) *Mail Order Sales*

Of the price offered in the solicitation (excluding postage) on all copies sold by the Publishers through the medium of mail order solicitation or direct selling 5%

(g) *Premium Sales*

Should the Publishers with the consent of the Author, which shall not be unreasonably withheld, sell copies of the Work to be given away in connection with services or goods other than books, the sums payable to the Author shall be mutually agreed.

(h) *Remainders/Disposal of Surplus Stock*

5 per cent of the actual amounts received by the Publishers on all copies remaindered. The Publishers shall not be at liberty to sell copies of the said work as a remainder until two years after first publication without the written permission of the Author. The Author shall be notified in writing of the intended sale of the said work as a remainder and shall be given the option for 28 days of purchasing such copies at the remainder price.

#### General Provisos

No royalties shall be paid on copies:

- (i) Presented to the Author, or to others, or to the Press
- (ii) Destroyed by fire, water, enemy action, in transit, or otherwise (except to the



extent the Publishers receive insurance payments in which case the remainder provisions in the preceding sub-clause shall apply)

#### 6. Royalties and Fees Payable on Licensed Editions

- (a) Should the publishers sub-lease any part of this licence to a paperback/~~hardback~~ publisher not associated with the Publishers provided that the Publishers do not manufacture the said work or arrange to participate in the sub-lease in any way (in which case terms shall be mutually agreed between the Author and the Publishers), the actual amount received by the Publishers from the sub-lease shall be divided 60 per cent to the Author and 40 per cent to the Publisher.
- (b) Should the Publishers sub-lease any part of this licence to a paperback/~~hardback~~ publisher associated directly or indirectly with the Publishers the royalties received by the Publisher on all paperback/~~hardback~~ editions shall be payable in full to the Author
- ~~(c) Where a separate agreement is made for the publication of the Work overseas under which copies are to be supplied bound or in sheets on a royalty-inclusive basis, 10 per cent of the net amounts received by the Publishers.~~
- (d) Should the Publishers sub-lease any part of this licence to a Book Club, then:  
(i) if the sub-licence is subject to a royalty, the royalty shall be divided between Author and Publishers equally.  
(ii) if the sub-licence involves the sale of bound copies or sheets inclusive of royalty, the Publishers shall pay to the Author 10 per cent of their receipts

#### General Provisos

All sub-leases under this Clause shall only be agreed with the Author's approval, which shall not be unreasonably withheld.

The Author's share of all advances and proceeds from any licence granted under this Clause shall be paid by the Publishers with 28 days of receipt of such monies by the Publishers, subject to the advance made under Clause 8 below having been earned and the sums due not being less than £50.

#### 7. Royalties and Fees Payable on Other Licenced Rights

The Author hereby grants the said rights in so far as they are not granted by Clause 1 above to the Publishers within the territories specified in that clause during the term of this Agreement.

RIGHTS	PAYMENT TO AUTHOR
(a) Quotation and Extract Rights	50 per cent
(b) Anthology Rights	50 per cent
(c) Digest Rights	50 per cent
(d) Digest Book Condensation	50 per cent
(e) One-shot Periodical Rights	50 per cent
(f) Second and Subsequent Serial Rights	75 per cent
(g) First Serial rights	90 per cent
(h) The Right of Publication in the US (from 6 months from publication)	85 per cent
(i) Dramatization and Documentary Rights (for a period of 6 months after publication)	90 per cent
(j) Single-voice readings	75 per cent
(k) Merchandising Rights	75 per cent
(l) Mechanical Reproduction	50 per cent
(m) Translation Rights (for a period of 6 months after publication)	<del>85 per cent</del> 80 per cent

#### General Provisos

The Publishers will consult the Author over any sale of rights under this clause.



The Publishers agree to supply the Author with photocopies of all sub-leases and agreements in connection with the sale of subsidiary rights within 14 days of receipt of the same by the Publishers and copies of all statements received by them at regular intervals in connection with

#### **8 Advance Payments**

The Publishers shall pay to the Author the sum of £2,000 in advance and on account of all sums due under this Agreement payable as follows: £1,000 on acceptance of the typescript and £1,000 on publication.

#### **9. Accounts**

(a) The Publishers shall make up accounts of the sales of the said work as at 30 June and 31 December in each year and shall render such account and pay all monies due to the author by the succeeding 1 October and 1 April respectively.

(b) If the Author is registered for VAT the Publishers shall pay the requisite VAT with each and every payment made to the Author.

#### **10. Audit**

The Author shall have the right himself/herself or by any accountant appointed by him from time to time on reasonable notice to the Publishers to inspect all books, vouchers and documents in the possession of the Publishers relating to the exploitation of rights in and to the sales of the said work.

#### **11. Illustrations**

~~The Author and the Publishers shall mutually agree on what illustrations are required and the distribution between the Publishers and the Author of the cost of copyright fees and other costs relating thereto shall be shared by the Author and the Publisher.~~

#### **12. Index**

~~The Author and the Publishers shall mutually decide whether an index is required and the costs relating thereto shall be~~

#### **13. Production, Promotion, Design and Corrections**

All details as the manner of production and publication and the number and destination of free copies shall be left to the sole discretion of the Publishers, who shall bear all expenses in connection therewith except the amount (if any) of the Author's corrections in proofs other than printer's errors in excess of ten per cent of the cost of composition. The Publishers shall notify the Author of any such excess expenses before the book finally goes to press and the extra amount shall be borne by the Author and settled in account.

(a) If so requested, the Publishers undertake to consult the Author about jacket design.

(b) The Author undertakes to read, correct and return proofs to the Publishers within 21 days of receipt of the same.

(c) The Publishers undertake that the proofs are in addition read and corrected by a responsible proof reader.

(d) The Publishers undertake to inform the Author regarding the number of copies in each impression or edition.

(e) Advertisements other than for books issued by the Publishers shall not be printed on the dust-jacket or in paper back edition and may not be inserted or printed in any edition of the said work whether issued by the Publishers or their licensees without prior written consent of the Author.

(f) Within 90 days of first publication of the work the Publishers shall return the original typescript to the Author.

(g) The Author undertakes to be available, if so requested in advance by the Publishers, to assist the Publishers in the promotion of the said work.



#### **14. Free Copies**

The Publisher shall send as soon as they become available and before the day of first publication present 6 copies of the said work to the Author and 6 copies to the Author's agent, not for resale.

The Publishers undertake to supply the Author with presentation copies of any sub-licensed edition or editions subsequent to original publication.

#### **15. Termination of Contract**

(a) The Author may terminate this Agreement by summary notice in writing to the Publishers if the Publishers are in material breach of any of the provisions of this Agreement and have failed to remedy such breach within three months of the said notice.

(b) This Agreement will automatically terminate if an order is made or an effective resolution passed for the liquidation of the Publishers other than a voluntary liquidation for purposes of amalgamation or reconstruction only.

(c) If the Publishers at any time allow the said work to go out of print or off the market in any English-language edition issued or licensed by the Publishers (which shall be held to be the case if there are less than 100 copies in stock or the book is not listed in the Publishers' complete catalogue) and shall not have reprinted and placed on the market a new edition or impression of the said work within six months after written notification from the Author, then in any of these events this Agreement shall automatically determine without prejudice to any claim the Author may have either for monies due and/or damages and/or otherwise. The Publishers undertake to notify the Author that the book has gone out of print or off the market on the first royalty statement thereafter.

#### **16. Assignment of Rights**

The Publishers may only assign their rights and obligations under this contract with the written consent of the Author which shall not be unreasonably withheld.

#### **17. Copyright**

The Publishers undertake that all copies of the said work published or sub-leased by them shall bear the required U.C.C. copyright notice in such manner and location as to give reasonable notice of claim of copyright.

#### **18. Option**

~~The Author agrees to give the Publishers first offer of his next full length work of fiction/non fiction on terms to be agreed. If terms are not agreed within six weeks of submission to the Publisher of a typescript or a full synopsis, the Author shall be at liberty to enter into an agreement with another publisher.~~

#### **19. Death of the Author**

~~If the Author dies before delivery of the said work to the Publishers or is prevented by causes beyond his control from fulfilling the Agreement, the Author agrees that all typescript or notes relevant to the said work shall belong to the Publishers and that that part of the advance already received shall remain with the Author or his estate; and the Author or his estate shall also be paid such proportion of the royalties and other sums payable hereunder as will be fair and reasonable having regard to the state of the said work at the time of the Author's death or prevention from fulfilling the Agreement.~~

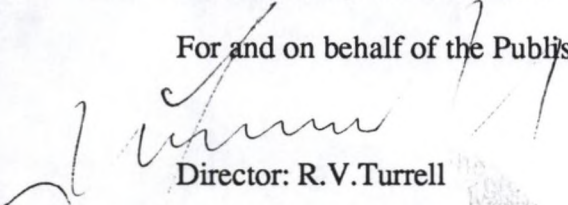
#### **20. Agency**

All statements of account and all monies due under this Agreement should be paid to the Author's agents, Anthony Sheil Associates Ltd., 43 Doughty Street, London WC1N 2LF who are hereby authorized to collect and receive such monies, and the Author declares that the receipt of the said Anthony Sheil Associates Ltd., shall be a good and valid discharge in respect thereof, and the said Anthony Sheil Associates Ltd., are hereby authorized as agents for the Author in all matters arising out of this Agreement.



AS WITNESS THE HANDS OF THE PARTIES

For and on behalf of the Publishers:



Director: R.V.Turrell

For and on behalf of the Author

Author



B4. 3. 2.1

# Robert Vicat Ltd

25A Greencroft Gardens, South Hampstead, London, NW6 3LN

Telephone: 01-624 5700

969-7421

17/3/89

Hilda Bernstein  
Old House Farm  
Dorstone  
Hereford HR3 6BL

Dear Hilda,

I am sorry that the failure to reach an agreement with Pandora has upset you; I should not have introduced you to ~~meet~~ Candida until all the contractual arrangements had been settled. There is little to be gained in going over the history of this contract, but I refer you to my letter of 19 January and remind you that you agreed to publish with me back in August of last year and that it was I who interested Pandora in your book.

I have explained to you and to your agent why the Pandora contract has turned out to be a bad contract (a) an unacceptable dilution of your rights and percentages (b) an unacceptable competition between hard and paper editions. Since you will not take my word, you must ask your agent to explain why it would have been such an exploitative contract.

I find it hurtful that you are so distrustful of me and my infant project; I know that the latter is a small thing. I have great admiration for your book and for you as a writer.

All I can do is to take you at your word when you say you are confused about the details of the contract, but if you are confused then you cannot express a preference on publishing arrangements.

The curious thing is I, in all my ignorance, wanted to sign with Pandora before Xmas but your agent delayed and delayed. And then once I had the contract, I asked you for written permission (according to the contract), more than twice, to go with Pandora and you never put your consent in writing. And then I saw what their final offer looked like; their belief being the longer they waited the better terms they would be able to extract. So Candida would agree to my terms, string me along, and then refer them to her boss who would reject them. This happened over and over again; until the final point was reached last week.

It is my responsibility to make as successful a sale of your book as possible. You have alighted on the first option that I presented to you (Pandora) and are ready to pursue it at all costs in preference to publication under the SAWriters imprint.

Because my —call it indecision or inexperience— over how to publish your book has caused you distress over the past month, I am not going to put you through the Pandora experience with another party. The anxiety over this book and the whole SAWriters project has cost me dearly over the last six months; I can only hope that when your book is published it will have been worth it.

I enclose the final version of your book. I have set it in Garamond (more elegant than and as readable as Palatino) so as not to have to cut it any further. The proof reader will be checking it over Easter, and I wonder whether you could also check it — not necessarily for mistakes although that will help — so that everything is as you want it to be. It will go to the linotron on 29 March, at which point no further corrections can be made.

Could you give <sup>me</sup> a ring over the weekend if there are any corrections.

I enclose of copy of what Trevor Huddleston has said by way of endorsement.

I have sent a copy to the Woods's, although Donald will be in US quite soon — we



will have to see what he or Wendy can find the time to read it. Still unable to get hold of Mike Terry.

Best Wishes

Rob Turrell

A handwritten signature in blue ink, appearing to be 'Rob Turrell', written in a cursive style.



# Robert Vicat Ltd

25A Greencroft Gardens, South Hampstead, London, NW6 3LN

Telephone: 01-624 5700

3/5/89

Hilda Bernstein  
Somafco  
POBox 680  
Morogoro  
Tanzania

Dear Hilda,

Thanks for yours of 14 — took two weeks to get here — not bad.

No problem on this side, either. Gets hotter by the day; my daughter's voice improves; she has been introduced, much against my will, to skirts and frocks. She will be one year old on Sunday.

I will certainly give a SARoB sub to SOMAFCO and you can take 5 copies of TWTO back from here with you for them.

The thing about 'books received', besides the time, is that a number of academic journals do provide that sort of information; *Africa News* does it as well, once every four issues. I really have pursued numerous advertising exchanges for the Review, including *AA News* (not one response). You must remember that we had marvellous reviews in the *TLS* and in the *Times Higher Education Supplement* (from Jack Spence) but very little subscription response. America is the answer and we have some good exchanges coming up there. We have to have a subsidy — I am now waiting for 4 foundations; if no help, the Review will have to close. It is no longer my labour time, but actual cash which is being lost.

(Just heard about the murder of David Webster. Shocked; it always brings it home to you when it happens to somebody you know. Hundreds of people are assassinated each month, but somehow the impact is minimal; we have grown used to it. Until it happens to someone you know ...)

Consider what books you would buy and what journals you would subscribe to. Would you buy a book that you had not browsed through or subscribe blind to a journal? I think there are specialist markets (computers, military campaigns; trains; DIY) that are specially suited to mail order purchases. But general books? I subscribe to two book reviews, MacUser, The Weekly Mail and Granta. The latter has been advertised all over the place, and consistently. But it was only the other day that I actually picked up an issue, was intrigued, bought a copy, read some of the stories, was immensely impressed and then subscribed. I suspect that this is the normal pattern. I also suspect that is how the Review is circulated. People need to read an issue, a review, before they will subscribe. The problem here is that I cannot get it on to the newstands (too small) and far too few bookshops have journal racks (Dillons in London has, but not in Oxford — Oxford is a city of bookshops and yet not one sells the Review). Conclusion: have to expand circulation in US and in SA via the Weekly Mail.

It also not worth advertising WTWO in the general media; we will rely on local radio and the media anniversary. IDAF have come through magnificently; AA may put it in their catalogue (although they tell me they now focus on the front line states); and the ANC may do something. I should say that I was more than a little upset by ZED. Remember I mentioned that their book *Culture in Another SA* would be launched by Abdullah Ibrahim and other musicians. Well, I asked John Daniel about a joint launch and he thought it a good idea; only to be overruled by others in ZED, who thought it too good an event to share. I told Daniel that I thought they were very small-minded and that it was not something I would forget. It would have been on the 27. So we will have the launch (the series launch) at the ICS on the 12, with a magnificent speech from you. The worst part will be when I have to say something to introduce you. I am not good at that sort of thing.

I have provisionally booked (through the ANC travel agent Rina — Woolfie [very cagey] finally put me on to her) for you to come back on 4 June and return on 23rd — you have to leave Dar on Sunday and fly back on a Friday and stay here for two weeks. I will telex if anything changes. I assume that you collect the ticket at the airport. You are quite right, the trip is expensive and it is also high season, which I had forgotten about. And your wonderful agent committed you to promoting the book in person in your contract; a fact which, since she was so bloody-minded with me, you should be aware of.

I think you only wanted to come back for two weeks and I know that makes sense, but I'm afraid that is how the flights work out. Maybe you will have space and time to write. Despite wanting a packed schedule, traipsing all over the UK is going to be expensive and boring. You will have to go to Bristol



and Leicester for half hour or hour interviews, but any shorter exposure is not worth the effort — stay in London and do it 'down the line'. Ian Mayes said he had written to you and will take you to lunch in early June. I sent him a proof copy (books delivered from Clays on 8 May) but he would not commit himself to taking an extract. The Observer has also declined to serialise; they said it was dated. Oh dear! I thought. I've heard that before. And I must say, it does worry me that the specialists — Zed, IDAF, Ravan and now the Observer — all feel that it is dated. It is only the non-specialists — Pandora, Bloomsbury — who have been impressed with the quality of the writing and sniffed the advantage of the 25 years anniversary.

For my part, I have been too overcome with the interest shown by other publishers in your book, overcome with my success at presenting it as a new book, that I fear what the reviewers will say when they realize that it is not a new book. (Tom Lodge will review it in SARoB, and he immediately knew it had been published before) I still don't know what a new edition is, but suspect that what I have published is a new and revised edition. It really isn't very different from the original. I should have noted that it was first published by Heinemann on the title page. But I know, as a review editor, that I would not have been inclined to review it at all if it came to me with that on the title page! I fear the worst.

It is really a paperback book and doing it in hardback has been a mistake. Doing it in hardback alone would have been a catastrophe. I promised you a hardback edition simply because I was thinking in terms of a series of new autobiographies. I wanted a new book; and I thought about yours as a new book; ergo it was. Publishing a revised paperback edition alone would have saved us all a lot of bother. It is already in a hardback edition; the occasion requires a paperback edition. I shall lose a lot of money on the hardback; still it looks nice and I shall have to put it down to yet another of those initiation experiences. The cover is no design dream. It looks funereal; but I suppose that is fitting, although not exactly intended. We must just hope that lots of people will buy the paperback edition.

I was reminded of you in the heat when I recently saw the French film 'Chocolat' by Clair Denis, set in northern Cameroon in the 1950s. What a spectacular portrait; what abysmal emptiness; what terrifying accuracy in capturing the contours of a childhood. Settler colonies were never like this. Her father was a minor colonial official climbing the ladder in the civil service. Wife and child were left at the bleak homestead in the care of the servants (or the other way round?), and what a stunning relationship between Protee, the 'boy', and France the five-year-old. He has one of those magnificent sculptured faces (the camera always shows him to be bigger than he is) and an immense dignity. He seems to show no emotion, but then ...

Apparently Clair Denis' mentor was Wim Wenders who specializes in road movies and non-psychological approaches to human behaviour — whatever that means — but maybe that is what was so fascinating about this film. It is simply a study in how people behave, without any attempt at explanation. The child and the man have a beautiful relationship which is shattered when a group of aviators crash nearby and come to stay. A film to see, because it is so different from English films about East Africa.

Love Rob

P.S. Marina Selandy-Brown, producer on 'Stuck the Week' - fronted by Melvyn Bragg (andrew & melvyn Radio 4), had read De Wet's transcripts of the trial - a close friend was his grand daughter. An interview on the 5th or the 12th - v. Kent's meet you. Mike Popham wants an interview. Glibly Parris a 'Mid-Week' definitely wants you; and 'Woman's Hour' just maps lots of what Syeda is up to. Fancy 'Woman' on the 12th? See what we can do!!



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14/8/90

Paul Marsh  
Marsh & Sheil Ltd.

405.7473

Dear Paul,

As I understand my contract with Robert Vicat, their world rights have now lapsed - I'm not sure about this but Rob Turrell has told me he is not interested in trying to obtain editions in other languages.

That is, of course, for the book THE WORLD THAT WAS OURS.

Can you do anything about this? What hopes do you have of obtaining foreign-language editions?

With best wishes

Hilda Bernstein



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