

4. THE YEARS BETWEEN - THE TOWNS

She was entering a country foreign to her - foreign not only in the experience of her childhood and upbringing in England, but new and different in a world context. A new country - more than a country, an empire of many countries, a world of its own, a world in transition, in monumental upheaval, a struggling, changing, challenging world. She was going from the limited radius of familiar territory into this place where not only the spoken language was different, but also the language of social relations, of values, of objectives.

Never before in history had industrialisation been undertaken so swiftly on such a vast scale, bringing the most extraordinary changes to peoples' lives. Millions were moving to the towns where there was insufficient housing and sanitation. In our times the immigration of peasants to the cities is a feature of the populations of Africa, Asia and South America ; and we are familiar with pictures of the vast squatters' camps where people erect their own shacks of sacks, cardboard, corrugated iron, wooden crates.

But this was not Africa. Shack-dwellers in Moscow would freeze to death before one winter had passed. Nor could the homeless sleep on the streets at night. So all available space in every building was divided and subdivided. Sheila Fitzpatrick writes how 'Homo Sovieticus became accustomed to calculating housing quotients in square metres per person, and average living space in Moscow dropped from 5.5 square metres per person to 4 in 1940.' Most people lived in communal flats with one or more families per room, and shared kitchen and toilet facilities. Most Moscow flats in the 1930s had no bath, and a third no sewer connection. Most Muscovites depended on public baths and cooked on oil stoves.

Winter came early to Moscow with light snow or rain that would freeze and cover the streets in ice; when real winter came the muddy snow was heaped along the curbs. Between September and May the sun was rarely seen, a city of heavy grey skies, of darkness and restricting cold; a seemingly never-ending winter that someone remarked always smelled of wet wool.

When Olga arrived in Moscow it was still very much a provincial town. The traffic in the streets consisted mainly of horse-drawn carts and carriages; there were trucks and vans, but cars were a rarity. Until 1918 the capital was in St Petersburg, a city closer to the developed Western world in its architecture and its culture. St Petersburg was renamed Petrograd in 1914. During the first World War in, 1917, the capital was removed to Moscow as a temporary measure in the belief that Moscow would be safer. In 1924, after the revolution it was renamed Leningrad, and the capital remained in Moscow. Today, of course, Leningrad has reverted to its former name. Leningrad - Petrograd, St Petersburg, Peter's town - was developed by Peter the Great into a beautiful city with its palaces and canals. It was Russia's connection to the West, on the edge of Russia, and the home of

writers and intellectuals. There were many palaces and great buildings such as the Hermitage.

Moscow was architecturally nondescript. Its heart was the Red Square with the Kremlin complex. The church spires and the fantasy of twisted domes and turrets of St Basil's rose in splendid outline against the sky, unspoiled by a background intrusion of high-rise concrete blocks. They, like Stalin's gothic towers, were yet to come. There were a few substantial buildings such as the Bolshoi Theatre, the Metropol Hotel, solid apartment blocks and some very fine merchants' houses. But there were still thousands of wooden houses, even in the centre of the city, and sprawling out into the countryside.

When Henry arrived in Moscow he found that his sister Ray was living in a room in an apartment, and he was able to rent a room there. It was a temporary arrangement; the room was sub-let to him by two actors who were going away on tour. Two of the other rooms were occupied by Grigorii Belen'kii and his wife Kseniya and their two children, a son and a daughter, Leonid and Irina..

Grigorii had emigrated to America, but in 1917, the year of the revolution, he returned to Moscow. Irina was then eight years old.

Olga and Henry moved some distance away to a place of their own. They had one room in an apartment on Novoslobodskaya Street, and they were fortunate that this was a modern building as each flat had its own bathroom and a kitchen equipped with gas for cooking. This was a luxury, although it was shared with the other occupant.

Three years later, when Irina was eleven and her brother Leonid sixteen, their parents were arrested. Olga and Henry maintained their interest in the two children, and later when Irina was in her teens, she used to walk several city blocks with food to cook on Olga's stove, as the room she shared with her brother had no facilities for cooking. And then she would walk back through Moscow's streets, carefully carrying the hot food. A lasting bond was formed between Olga and Irina.

Sixty years later, after my sister's death, I would meet and become friends with Irina and her husband'

We had always lived in the suburbs in the north-west of London, whose huge population was spread far beyond the centre. In that sense although we were Londoners we were not city dwellers. We had always lived in a house with a garden, a strip of lawn back and front, and flower beds; fruit trees as well in one of our suburban homes. The green countryside - Stanmore Common, Burnham Beeches - where we hiked with friends at weekends was within our reach and an essential part of our lives. After I went to South Africa with my mother, Olga and Vera had moved into a flat in the Vale of Health on Hampstead Heath. There they were living in the midst of what was a great open area of countryside.

From childhood to adulthood we had lived in houses in which each room, however small, was delineated for a separate function - sleeping, eating,

cooking, relaxing; a house with doors that opened onto a garden.

Now for Olga all living was contained within one room, which had to undergo a daily transformation from a bedroom to a living room, and within that limited area to embrace and conceal all the props of everyday life: clothes (including the bulky wear needed for a Moscow winter), crockery, bed linen; books, a typewriter, writing materials, a gramophone. A room three or four flights up in an apartment block, with a lift locked and guarded by one of Moscow's great tribe of formidable old women, who might not be there to unlock the gates.

Olga's letters did not describe her living conditions, and all that her family knew was that she had an apartment in the city. I suppose we just assumed that it was a self-contained flat as we knew them. We had no conception of the conditions prevailing in Moscow at that time. We did not realise that her home was one room, and that she shared the bathroom and kitchen. With her sense of pride and her secrecy about her personal life she probably felt it was demeaning for us to know the details of how she lived. I realised later how acutely she missed the gardens, the flowers and trees of our leafy suburbs, with parks and open spaces always nearby. To compensate she would bring flowers to her room. It was always filled with flowers, a friend of hers told me.

Such living conditions were tolerable not only because everyone else they knew lived under similar circumstances. But in any case she knew they were only temporary and she would not have to live like this for long. She and Henry would soon be moving back to the world from which they had come.

21. ROWENA

As soon as we returned to Moscow from evacuation the Dean of the English Faculty was delighted to see me. Would I start teaching again? Tomorrow, please! There were two advanced groups who had been struggling with Russian teachers. The only 'native' English-speaking lecturer they had at the college who had not left Moscow was Rowena.

She was an American and her subject was Maths. Still, she spoke English - and could teach it, although they did not much like her American accent.

Nobody liked Rowena. She was extremely short, but by no means petite, and very self-centred. Her one aim in life seemed to be to amass enough roubles to buy herself an expensive fur coat so that she could return to America in style. That was why she had stayed in Moscow just before the war when the majority of other Americans had left for home.

In October when the Germans were only fifteen kilometres away and there was general panic, even part of the College was to be evacuated. Rowena came along with her bag but was unable to get on any of the transport. She saw books, equipment and other peoples' luggage being loaded onto trucks, and witnessed one eminent professor throw another, equally eminent, off the truck so that he could take his belongings away with him. After that Rowena, together with some of the less important members of the staff and many students decided to make their own way out of the city.

They walked all day until they were well away from the town and getting deep into the forests surrounding Moscow. By this time they had split into groups and scattered in different directions. It was getting dark. Rowena, with her short legs and plump figure, had difficulty in keeping up. She had been brought up in Brooklyn and was a real New-Yorker who had never walked in a forest at all, certainly never after dark and alone. The terrors of the wild wood were greater to her than human ones. So Rowena turned round and walked back again, still carrying her suitcase.

She went to live in the nearly empty students' hostel to wait for the Germans. But the Germans never reached Moscow, and gradually other teachers and students drifted back, the College reopened, and classes began again.

Those were hungry days.

During the time Rowena had been on her own in the students' hostel bread supplies had been fairly good, and she had dried crusts of bread daily on the slightly warm radiators. She had in this way collected a large quantity of dried bread. Once an old peasant woman from the country outside Moscow had come looking for bread, and Rowena exchanged her sack of dried crusts for a stringy, but whole, chicken. She told me that she had cooked the chicken behind locked doors so that no one should know about it. She hadn't tasted chicken for a long time. She could hardly wait for it to cook. When it was about ready she sat down and ate the whole chicken

20. WARTIME CITY

They returned to a city damaged and darkened by war, austere and silent. There were no lights - the black-out was complete - no traffic, no children, no dogs. The schools were closed; the children, with their immaculate white blouses and red scarves, the girls with big bows in their hair, would not return for another two years. It was a city shut in on itself in a season of darkness, cold, strange, empty, completely quiet. The only sound from the streets was the squeaking of the *valenki* on the hard-packed snow.

The panic of the past October was a shameful memory, but hundreds of thousands who had left then had not returned. The embassies and many government offices and huge industrial plants with all their workers were still in the east, in Kuibyshev and other parts of Kazakhstan. But Stalin had remained in Moscow, which had been essential for morale, and with him the generals and most of the Politbureau. The Moscow Town Council and the Commissariat of Defence also had not budged. But half the population was still away; only those who were recalled for work were beginning to return.

The sky was dotted with barrage balloons. Those who had stayed in the 'danger months' - October to December - lived through heroic weeks with barricades and anti-tank obstacles in the main streets. There was a considerable amount of bomb damage. And everyone was seriously short of food.

The Metropol was no longer the hotel of faded splendour of its former days. With little lighting and minimum warmth the large rooms with heavy furniture were shadowed and gloomy, the chilly corridors dark by 3 p.m., and the crystal chandeliers unlit, dusty, shrouded with cobwebs. It was now the base for foreign correspondents from Europe and America who had flown in to report on the war.

'Moscow had a lean and hungry look' wrote Alexander Werth. 'It had lived through a hard, and for many people, terrible winter.' The American correspondent, Harrison Salisbury, describing how he first saw Moscow in the fading light of a wartime winter's day, wrote of the city as beleaguered, the people thin, gaunt and wolfish under their padded cotton jackets and sheepskins, moving with shoulders bowed and heads bent under the burden of war. He wrote of the inevitable queues, the cold, the hunger, the heartbreak and tragedy; the markets where men and women sold, bit by bit, the heritage of a lifetime for bread or a scrap of meat; where old *Pravdas* fetched ten roubles a copy.

There were many homeless people, some who had been bombed out of their own homes, others who had fled from villages as the Germans advanced on Moscow. Because so many people had not yet returned there were many empty apartments; the homeless found their way into some; others were stripped by thieves.

My unforgettable character was a person whose life was so extraordinary because it was so ordinary, and whose great qualities of unstinted warmth and generosity were outstanding just because they exist in so many millions like her.

Bessie came to work for me sometime after my first baby was born and in the years after that each of my babies in turn were comforted and rocked to sleep closely bound to the reassuring warmth of her broad back. For Bessie had 'a way' with children and in this she was not an exceptional African woman. During all those years she worked for us I never heard her utter a cross word, rarely even an impatient one, ~~to any of the children no matter how exasperating they had been.~~ When my patience was completely exhausted there was always a haven for tears in Bessie's arms.

How many white children have grown up in the easy atmosphere of that warm, but uninvolved, supervision of these surrogate African mothers? Of course there are some 'nannies' who are cold and maybe rough with their spoilt White charges. But most of them are not; they are patient, loving, enormously kind. And they lavish on the White children in their care the love and attention of which their own children are deprived.

My Bessie had children of her own; but when her eldest daughter was about twelve and her third child four she left them with her parents in the country and came to work for me and my children.

She was born in Natal. Her parents were peasants. When racial laws eventually forced them to leave the land that had been their home, they moved to the location of a Natal town where they had a small-holding of about three-quarters of an acre.

Bessie worked for a while as a domestic servant, but her roots were close to the soil and she always had a fund of peasant knowledge about crops and seasons and how and when to plant things and native remedies for childish complaints, the kind of knowledge that is lost to those born and bred in the towns.

She married and had three children. After a time the miserably low wages of a country town forced her husband to come to Johannesburg to find work. He intended to save and to establish a small home where his wife and children could join him. At first Bessie heard from him regularly. Then the letters and the money ceased; for a long time there was nothing.

She left the children with her parents and came to Johannesburg to search for her husband. This typical tale had only two endings: the first is that the husband has yielded to the barren loneliness of life in the towns and taken another wife. In Bessie's case it was the second ending: she traced her husband to Alexandra Township where he had fallen ill of some complaint unknown to her and died. A story so common it is barely worth mentioning.

In the country town - Newcastle - from which she had come the top wages Bessie could earn as a domestic servant were about £2.10 a month. As her parents were now too old to work and she had to support them as well as her three children, she had no alternative but to come to Johannesburg where wages were higher, leaving her children with her parents.

From that time on she worked for me. She started work at about 6.30 every morning, and the working day was long. Two afternoons a week, Thursdays and Sundays, she was 'off'. As if the hours she worked were not long enough many times when I was ill, or in a nursing home having a baby, or otherwise in need of assistance, she would relinquish her free time and continue working. This I never asked for, and sometimes tried to persuade her not to do. But she did not listen to me. She decided for herself, and gave freely from her generous heart.

Words deserted me. I wanted to ask Mr. Ferreira how he would feel if it were his son who, still a young lad, was being told he had no right to live with his own family but must leave and go to a distant town where he had nothing to do, and nowhere to stay. Instead, I simply sat and looked at him, fighting with my overwhelming frustration and misery.

After a few minutes silence he said, surprisingly: 'I know what you are thinking. It doesn't make any difference. I can't do anything about it. The boy must return to Newcastle.'

The next day, when I had calmed down and was once more in a fighting mood, I phoned the Non-European Affairs Department and asked to speak to a senior official. I told him Samson's story and asked him if it was true that Samson had the right to have his case reconsidered.

He was very polite. The higher-up the official the politer they are. He assured me that Samson had the right to appeal. 'Bring him to the Non-European Affairs Department,' he said. 'Room 226.'

* * *

For a while Samson worked in his new job while his former employer continued to sign his pass to overcome the difficulty of not being allowed to change his job without being endorsed out. Then he tried, like thousands of other (and many succeeded) to buy a pass. He did not get one. He had to leave his job when the police began to make enquiries at his former place of work. He joined up with other young lads of his own age, passless and usually jobless, adept at dodging the pick-up vans, even at recognising the ghost squad (police who dressed in shabby civilian clothes to intercept and catch pass offenders.)

Years later, when Bessie was in hospital and dying, Sampson had become a true son of the slums, a tsotsi boy, familiar with the jails, familiar with the art of living on the fringes of existence. Bessie longed to see him, but he did not even bother to visit her, and only came once when we had sent, by devious ways, a message threatening him with retribution if he did not go.

There are tens of thousands, hundreds of thousands, of Bessies in South Africa. They live in such homes as my Bessie had - a small room in the backyard of their white employers' houses. They have no family life. While they are caring for white children their own children live far away in the country, cared for by old, incapable people, suffering from the periodic famines and perpetual under-nourishment in of the primitive reserves; or they may be in the care of a neighbour in a location or township, where they run around in the dusty streets all day.

These black Bessies work for so little reward. All Johannesburg's fine homes, its beautiful northern suburbs with their tree-lined streets, the bougainvilleas and jacarandas, the magnificent gardens; its southern suburbs; Hillbrow with its block upon block of luxury flats; all those places with gleaming polished floors and well-pressed linen represent the years of sacrifice of these women. They needed so little to make them happy. All Bessie wanted was a small home - even a couple of rooms - where she could have her children *with* her. She wanted just enough money to feed them properly, to clothe them decently and to be able to send them to school so they would at least have some hope of achieving a better life than she had. Under existing conditions it is like reaching for the moon. Today even the hope of educating them a little has been snatched away with the evils of Bantu education.

This capacity for love, for work, for sacrifice - that is the unforgettable character of Bessie who shared our lives and protected us as best she could against the police raids. She cured the dog of worms and helped plant mealies; she cooked and cleaned and loved the babies, talked and sang to them and rocked them endlessly on her back. 'Tula, tula,' she would whisper softly as she soothed a troublesome

child to sleep. In return she had nothing; a baby who died of malnutrition, a daughter worn out with child-bearing and poverty, a son who joined the tsotsis.

I can never forget her. Whatever we have written in the Freedom Charter for me the word 'freedom' will have no meaning in our land until the broken families are united, the children restored to their mothers, and the opportunities for jobs, homes and a real education have become a reality for all.

Hilda Bernstein

From: Maggie Davey <maggie@mg.co.za>
To: Hilda Bernstein <hilda@bernstein57.freemove.co.uk>
Sent: 29 August 2001 05:38 PM
Subject: RE: Book

Dear Hilda

I would like nothing better than to publish A HOSTAGE TO HISTORY. Can we talk details? Timing, royalty and what kind of rights you are offering. We would be interested in world rights, as it is one of the only ways of making publishing a book of this kind viable in SA.

But please let me know.

It is the book that I have been waiting very many years to read, and we would be honoured to publish it.

Kind regards
Maggie Davey

Maggie Davey
Publisher
Mail & Guardian
27 11 727 7000 phone
27 11 727 7111 fax

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Kind regards
Maggie Davey

Maggie Davey
Publisher
Mail & Guardian
27 11 727 7000 phone
27 11 727 7111 fax

Kind regards
Maggie

PS I will send a catalogue as soon as the new one is printed, which will be soon.

M

Maggie Davey
Mail & Guardian
27 11 727 7000 phone
27 11 727 7111 fax

Less than 1 in 100 South Africans aged 10-14 years are infected with HIV. More than 1 in 5 of them will be infected by the time they turn 25 unless we change the course of the epidemic. What are you doing to protect the young people around you?

-----Original Message-----

From: Hilda Bernstein [<mailto:hilda@bernstein57.freemove.co.uk>]

Sent: 02 September 2001 02:57

To: Davey Maggie

Subject: Book

Dear Maggie

Receiving my message in code indicates that for some reason our computers are incompatible, and I must always send to you IN PLAIN TYPE. So this one should be OK.

I was quite astonished at your email - delighted that you liked and wanted to publish the book but amazed at the speed with which you made up your mind. My experience of publishers in the past has been somewhat different.

There are some questions to ask, and perhaps some difficulties. The

manuscript is at present in the hands of a publisher here, and I would like to wait to hear from them. I was not aware that the M & G had a book publishing arm until Mark referred me to you. What has been published so far?

My past books have always been handled by an agent who arranged the contract and gave advice about questions on foreign, serialisation, and other rights. So I am not very clued up on how much to give to one publisher and would probably want some limitation of time on world rights. I would like to know about your distribution arrangements. Do publishers in the UK, USA, etc, arrange their own editions? Rusty had problems with his book: *Memory Against Forgetting*, which was published by Penguin in SA; they sent over 100 copies for sale here, reckoning that the cost of transport was not worth the estimated British market for the book, which is wholly centred on SA politics. The result was that he had constant appeals for copies that could not be supplied. I am aware that my book does have a larger potential market, so I would like to know how you plan to present and market it outside SA.

Do you want to include pictures? I have some photos of my sister and one or two others that might be of interest - amateur snapshots rather than photographs. I think it increases the interest.

My original title for the book is: *A Life of Own's Own* - which I prefer to 'Homage' - the point being that you cannot lead a life of your own without the intervention of the world around you. What is your opinion?

I was really happy that you had such a swift and positive reaction to the book. Being so old, I was wondering if it would get published before I die! Particularly as publishers here now want young and pretty faces to put on book covers, and to build reputations.

Good wishes from Hilda (Lwer me know if you get this OK)

Hilda Bernstein

From: Maggie Davey <maggie@mg.co.za>
To: Hilda Bernstein <hilda@bernstein57.freemove.co.uk>
Sent: 03 September 2001 12:38 PM
Subject: RE: Book

Dear Hilda

Thanks for your reply. Yes, M&G Publishing has been in existence for nearly 2 years now; I left David Philip Publishers to set it up in January 2000.

Last year we published Benjy Pogrud's War of Words (from Seven Stories in the US), John & Todd Matshikiza's With the Lid Off, amongst others. This year so far we published Tenderfoots -- a collection of writing from the Caine Prize for African Literature, Rabbit Season by Paul Christelis -- a first novel, Children of the Sun God, which appears in our Earthyear Books imprint and The All-Africa Internet Guide.

Due for the rest of this year is a SA version of the Henry Root letters, called The Ben Trovato Files. Then we will publish Evelyn Groenik's account of the murder of Dulcie September. In November we will publish Truth and Lies, a photographic record of the TRC by Jillian Edelstein, published by Granta in the UK and ourselves here. Further, working with Barney Simon, the playscript of The Story I Am About To Tell -- a play performed by the Khulumani Support Group, which includes victims of torture and Duma khumalo of the Sharpeville Six. Early next year we will publish Lionel Abraham's new Felix Greenspan novel.

We do have a UK distributor, ABC Book Collective, with whom we have just worked out an agreement. They sell to shops, universities, and non-traditional outlets too. Perhaps you know Mary Jay? She is the director of ABC. In the main I prefer to sell rights for foreign editions, especially if there is a wider scope and market for the book, and I have solid relationships with UK & US publishers and attend Frankfurt and London book fairs. It would be especially important for us to acquire world rights (indeed for a limited time) with this book, as the South African content is limited. I will be going to Frankfurt in October, and suggest that if you were willing to let me have a go at finding US and UK publishers then, and if I did not succeed, rights would revert to you. But, yes, if we originate, which I would love to do, we can either print an export edition or simply send the film to the overseas publisher.

I like the idea of pictures -- it depends on how many you have as to whether to include a full picture section, or maybe scatter the pictures throughout the text as a way of providing more texture, and not worrying that the quality is not high gloss etc.

However I understand that you will want to discuss this with your agent and the publisher who has the MS at the moment. Please feel free to contact me if you or your agent have any further queries.

As for the speed of my reply; I can only think that apart from seeing a book that I would dearly love to publish, reading your account resonated with my memories of summer holidays in the late 70's and early 80's in the USSR as a teenager. Maybe!

Hilda Bernstein

From: Maggie Davey <maggie@mg.co.za>
To: Hilda Bernstein <hilda@bernstein57.freemove.co.uk>
Sent: 18 September 2001 04:56 PM
Subject: RE: Book

Dear Hilda

So sorry to only reply now to your messages, but I have been out of the office. Hurrah! I am pleased that you have tired of the UK publishers and would be thrilled to start talking about how to go forward with your book. I would be delighted to meet Candida at Frankfurt and will mail her to make an appointment.

Broadly speaking, I would like to make an offer to publish your book with world rights. As I mentioned before, the SA market is limited, and especially with a book set largely elsewhere, that makes it more difficult. We could offer a royalty of 10% on all books sold here, but I daresay any money which you'll make will be from sales in the UK and US. We would however make a big play of publishing the book here, and we are really trying to publish book with a larger ambit than just the SA story. Coming up to the time of publication our publicists will be in touch to set up phone interviews if that would be convenient for you, and to brief you on the marketing plan of the book.

Would you like to list the issues which you like me to address? And then I can respond. Also, from my first reading of the script, I think that editing would be minimal, but I could give you a fuller report in the next month.

I look forward to hearing from you, and hope that we can work something out.

Warm regards

Maggie

Maggie Davey
Publisher
Mail & Guardian
27 11 727 7000 phone
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Less than 1 in 100 South Africans aged 10-14 years are infected with HIV. More than 1 in 5 of them will be infected by the time they turn 25 unless we change the course of the epidemic. What are you doing to protect the young people around you?

-----Original Message-----

From: Hilda Bernstein [<mailto:hilda@bernstein57.freemove.co.uk>]
Sent: 16 September 2001 03:35
To: Davey Maggie
Subject: Book

11 (2)
18/09/01

Hilda Bernstein

From: Maggie Davey <maggie@mg.co.za>
To: Hilda Bernstein <hilda@bernstein57.freemove.co.uk>
Sent: 03 October 2001 04:14 PM
Subject: RE: Book

DEAR HILDA
 MY REPLIES IN BOLD.
 I AM TRYING TO SEND THIS AGAIN. DO LET ME KNOW IF YOU RECEIVE IT. WE
 HAVE
 HAD TROUBLE WITH THE MAIL SERVER LATELY.

KIND REGARDS
 MAGGIE

 Dear Maggie

I will be happy to receive specific proposals from you. Here are some of the issues I would like to discuss:

1) My daughter, Toni Strasburg, who is a documentary film-maker, was responsible for researching much of the material on the first section of the book, and did all the work of collating and transcribing my father's letters. She originally had the intention of writing a book about it herself. I have told her I want to use her material, and she agrees, but has asked me not to cede film rights. She has made many documentaries about Southern Africa - Angola, Mozambique, etc, and since 1994 in South Africa. I can give you more information about these films if you are interested. FILM RIGHTS CAN BE EXCEPTED -- FINE.

2) World rights. I accept your point, but would like to know more about publication (or distribution) outside SA. WE HAVE RECENTLY TAKEN UP WITH ABC BOOKS IN LONDON AND I AM SEEING SEVERAL US DISTRIBUTORS AT TEH FRANKFURT FAIR. HOWEVER, IT WOULD BE PREFERABLE TO SELL ON RIGHTS TO THE US & UK, AND THAT IS WHAT I WOULD PROPOSE DOING. I ATTACH A SAMPLE CONTRACT FOR YOU TO LOOK AT. IF WE FOUND A PUBLISHER TO TAKE AN EDITION FROM US, PRIOR TO US PRINTING, WE COULD EITHER PRINT FOR THEM HERE, THUS REDUCING OUR UNIT PRINT COSTS AND THEN EXPORT THEIR EDITION TO THEM, OR SIMPLY SELL THEM THE FILM FROM WHICH TO PRINT. IF THAT DID NOT WORK, WE WOULD HAVE GUARANTEED DISTRIBUTION IN THE UK & US. AUSTRALIA IS A MARKET THAT I HAVE NOT EXPLORE YET, AND PLAN TO SPEAK WITH A COUPLE OF AUSTRALIAN PUBLISHER (ALLEN & UNWIN BEING ONE OF THEM).

3) Hostage to History was chosen as a replacement to the original title: 'A Life of One's Own.', because I had re-written the book which had been turned down by publishers here in its original form, and didn't want them to think it was the same book. I would like to revert to the original title, or to 'A Long Way from Home' - except that AnneMarie Wolpe's book was called 'The Long Journey Home' - so that might be too close.

SURE, A LONG WAY FROM HOME IS SIMILAR, BUT INCREASINGLY THAT HAPPENS. IT IS

NOT DETREMENTAL IN TERMS OF SALES & MARKETING, AND MY FEELING IS THAT IF IT

SIGNALS SOMETHING FELT DEEPLY BY THE AUTHOR AND 'WORKS' (IN MARKETING SPEAK)

FOR THE PUBLISHER, THEN WE DO NOT WORRY. HAVING SAID THAT, I AM BIASED: WE

PUBLISHED A BOOK LAST YEAR CALLED 'MIRTH OF A NATION' -- A COLLECTION OF HUMOUR FROM THE M&G OVER THE YEARS -- ONLY TO FIND SOME MONTHS LATER THAT A

BOOK IN THE US WAS PUBLISHED WITH THE SAME TITLE.

4) I have been looking at former contracts I had with publishers and see that although they are open to opinions about cover design, etc, with the writer, they like to retain ultimate rights in their choice. I would just like you to know that I would like to have a big say in that, even if I have to let you decide in the end. ABSOLUTELY FINE.

5) Can you give any idea of what publication date you would aim for - after signing of contracts? IF WE WERE TO GET A UK/US PUBLISHER INTERESTED, AND WE WERE TO PRINT FOR THEM, WE WOULD HAVE TO COINCIDE WITH THEIR SCHEDULE.

HAVING SAID THAT, I WOULD LIKE TO AIM FOR MID-2002. MAY/JUNE. I WOULD TALK

TO OUR PR/MARKETING FIRM FIRST THOUGH TO MAKE SURE THAT THERE WAS NOTHING

THAT MONTH WHICH WOULD TAKE THE MEDIA'S ATTENTION FROM THE BOOK.

4

You can, of course, phone me when you wish, although at this stage email is OK. How do we exchange contracts by email?

All the best Hilda

Hilda Bernstein

From: Maggie Davey <maggie@mg.co.za>
To: Hilda Bernstein <hilda@bernstein57.freemove.co.uk>
Sent: 29 January 2002 02:02 PM
Subject: RE: Book

Dear Hilda

I have been away so pls forgive my late reply.

Indeed we shall do a card, and I will be meeting the company responsible for the publicity of our books at the end of this week, and will speak to them about it. In fact you can expect to hear from our publicist by email -- her name is Helen Holyake. Further, we will require a full plan from our UK distributors regarding their promoting your book in UK. I will keep you posted on this.

5

--Quotation from Marx fine. Will add.

-- Sorry to hear about your hip matters. I will wait to hear from you on developments.

-- Yes we will include a list of your published books, and yes I did express interest in reading Death is Part of the Process. I'll keep it safe as I know it is your only copy.

-- Sorry --no development on cover yet. The designer is away until week after next. I have scanned all of your pics in to the computer now, but would like to hold on to them for a little longer in case the designers need another look.

PLease do continue to ask as many questions as you care to!

I will be away in Ireland from the end of this week until 12 Feb.

Affectionate regards

Maggie

Replied

Queries for Hilda Bernstein

General comments

6

I think it is absolutely fascinating but I found the division into very short sections quite disruptive and have suggested amalgamations of many of the sections into longer chapters. I have also gathered the themes – the war, Ray's story, and so on together instead of having them scattered through the book.

I suggest the three parts to the book be called:

- Part I Simeon
- Part II Olga
- Part III Russia at War

They will be bracketed by the Prologue and the Epilogue.

I don't believe it is necessary to have the potted history of the war except as it immediately impinges on Russia. It doesn't feel to me that it adds anything and it is so very truncated that it is bound to draw criticism.

Olga's writings are all recorded in italics, Simeon's in indented quotes. It would be better if the same style were used and I would go for the italics. You swing between calling your father 'Papa' and calling him Simeon. It might be better to stick to one or the other – Papa makes the whole story more personalised than distancing him by calling him Simeon.

The little interchanges of dialogue that are inserted from time to time (e.g. p 6) didn't work for me. It would be easy to turn them back into part of the narrative and I think less contrived.

Specific queries

- P 11 – who is E H Carr? *"the historian" – see P. 9.*
- P15. P 16 – can you translate Nichevo
Is it Sovtonglot as on p 24 or Sovtorgflot as on p 25? *Sovtorgflot.*
- 9.27 There is provision made for a note on p 29 but no note attached. What should it have been?
- 28 P31 – you say Trotsky was removed from his post – what was his post? *on the CC*
- 51 P55 – the paragraph beginning 'In the 1930s ...' Is it a quote? If so, who are you quoting? If not, why has it been indented?
Do we know what NKVD stands for?
- P69 – Who is Robert Conquest?
- P78 – what does the footnote refer to?
- P91 – Why was Henry not able to discuss becoming a Soviet citizen with Olga?
- P107 – 'urkas' – please explain
- 106 P114 – Who is Robert Service?
- P128 – I don't think the story of Sylvia takes the narrative anywhere, I would leave it out.
- P131 – 'Olga told her his name ...' What was his name? Unless we know it what is the point of recounting the discussion?
- P 201 – There is a quote beginning 'Germany's fundamental aims ...' whose quote is it?

Lynda Harvey ✉ lynda@jacana.co.za

Monday, 11 March 2002

Hilda Bernstein
57, Lock Crescent
Kidlington
Oxon. OX5 1HF

Dear Hilda

I hope that this finds you well – I have not heard from you if the hip replacement went ahead or not? I have passed on your comments on the cover design to the designers, together with my own. I was not bowled over with their concepts and have asked them to look again at the cover.

Apologies for delays again on my side – I am afraid that my health has not been too good and I have therefore been away from the office a bit. Furthermore, as I may have mentioned before, the M&G is about to be sold, and I am considering whether to move to another publishing house. I have had a few offers which I am considering, and will hopefully have a decision in April.

We are proceeding with your book on this side – Lynda, my colleague is laying it out and will send you page proofs in due course. However we have had no success yet in finding sponsorship for your trip out here. Should we hold back publication until we have some assurance of sponsorship? I wonder what your feeling is?

I should just say that I would be more than happy to take *A Life of One's Own* to a new publishing house when I leave M&G, and given that there would be this delay perhaps this gives us some more time to try to get some sponsorship.

My wanting to move from M&G is due to uncertainties around our sale, and the fact that despite the success of M&G Books, I am not certain that new owners will want a general book publishing division. I therefore want to find the best home for future books that I am planning, and indeed for myself and staff.

The contract that I am sending you is amended in the various respects which we discussed. If you were happy to transfer the book with me to a new publishing house, we could simply use this same contract – but obviously I am keen to hear your thoughts on the matter.

When I have new cover designs I will mail them to you. Thanks too for *Death is Part of the Process*. I look forward to reading it soon. I am waiting for a cover design to be agreed upon before I make up the advance information cards which you requested we send out – it will be nicer to have a picture of the cover on the card than a plain text card, I hope you'll agree.

That's all for the moment, though I am sure we'll speak soon on the computer.

Warm regards
Maggie



11 (7)

Hilda Bernstein

From: "MAGGIE DAVEY" <maggie@jacana.co.za>
To: "Hilda Bernstein" <hilda@bernstein57.freerve.co.uk>
Cc: "Lynda Harvey" <lynda@jacana.co.za>; <keith@keithbernstein.co.uk>
Sent: 19 August 2002 12:40 PM
Subject: Re: Book
 Lynda, pls will you forward this to Hilda Bernstein. THanks, Maggie

Dear Hilda
 I am upset by your email.

My emails to you remain unanswered. Lynda's mails to you about cards and covers are important, and are part of the marketing of the book. IF sometimes I have asked her to ask a question of you, it is because her emails seem to get answered.

Yes we have distribution through the African Books Collective. As I have mentioned I have been trying to find a UK publisher for your book, and as per my last email to you, The Women's Press have expressed interest in having an advance reading copy for consideration. I am going to Frankfurt with proofs to try other publishers. Verso would like a reading copy too. Were a UK publisher to take on the book, then the need for a UK distributor would fall away.

I think that it was when we spoke on the phone that I said that we would have the book ready to publish in September. I have no reason to think otherwise. How can you say that there is no progress, real or otherwise? I have just checked your email and you mention August as a publication date. I did not say we would publish in August. You mentioned your possible trip here in Sept., and to that end I said that we would try to have the book ready then.

I don't wish for this process to be any more unhappy for you than it appears to have already been. I can only hope that once you see the book, you will see the great effort we have gone to in getting it into shape for publication.

Regarding the cards, because we are publishing soon, and will only have advance proofs to send off in the next couple of weeks, a UK publisher is unlikely to commit to publication before Frankfurt in October. Since you were anxious to send cards announcing the book, we thought that we should put our publication details on the card since we don't know if the book will have a publisher there or a distributor. We are happy to send books from here by airmail. If this does not work for you then perhaps we should not print the cards now, and rather wait until October when we will either be shipping the book to the UK for distribution or we will know if a UK publisher is likely to take the book. Clearly the card business has been a disaster, as you seem to infer that we are putting our energies into printing cards and not the book.

You will receive a full list of whom we will be sending review copies to both here and in the UK from our publicist. If a UK publisher takes the book, then they would automatically take over this role.

Would you like the page proofs as a hard copy or by email for you to check?
 In the meantime, I have today received a further edit of the text and the queries are below.

Thanks
 Maggie

Queries:

Section 32:

- 1 Please re-send the pages for section 32.
- 2 Are you happy for the sections within each part to be numbered separately, each section beginning at 1, and numbered accordingly.
- 3 IS the quote 'the lions led by the donkeys' a commonly known quote? If not, can you supply the reference.
- 4 The writings of EH Carr are discussed. Can you give a reference for the titles used?
- 5 Footnote missing for Margaret Wettlin's writings, p56.
- 6 The reference marked * on p 58 is missing.
- 7 P 60, Lenin is quoted. No reference.
- 8 P61, Ernst Fischer is given as a footnote. Incomplete reference.
- 9 Footnote on p71 is indicated but is missing.
- 10 P79, quote from Fischer has no reference.
- 11 P84, the Politburo quote has no reference/source.
- 12 P106, the section opens with a lengthy quote that is referenced, but reference contains no publisher or date.
- 13 P106, no reference for Akhmatova's writings.
- 14 P114, no reference for Robert CONquest.
- 15 PP 115 & 116, EH Carr again, with no reference.
- 16 P125, footnote missing publishers and date.
- 17 P126, Salisbury is quoted. No reference given.

- 16 P130, publisher and date missing from footnote.
 19 P131, Arniold is quoted, no reference given.
 20 P133, no reference to quote at top of the page.
 21 PP 129 & 156 & 182 & 183, Werth is quoted but no reference given.
 22 P160, footnote missing a date.
 23 P168, do you have the reference for Marshall Chuikov's quote?
 24 P176, no reference for Goerlitz quote.

-
- 25 P67, the name of the first Metro station is given. It would be useful for the reader to know the names of the second, third and fourth lines.
 26 P88, BLOOD AND GOLD: The section written by Olga makes no mention of why the gold was hidden, where it came from. Would be helpful to have this.
 27 P90, "The fascists' target was the destruction of communism, the rhetoric aimed at the Soviet Union." We have been unable to get to the essence of the meaning of the sentence. Please clarify.
 28 P92, can you confirm that Olga decided to leave in the new year of 1936 or 1937?
 29 P111, is Olya, Olga?
 30 P111, pls clarify the sentence "Henry negotiated the three long."
 31 P114, "Robert Conquest suggests they must have yielded..." Who are they? The old Bolsheviks?
-

----- Original Message -----

From: Hilda Bernstein

To: DAVEY MAGGIE

Sent: Monday, August 19, 2002 11:15 AM

Subject: Book

Dear Maggie

It is about tije we communicated direct, and not thru Lynda or anyone else. I am very disturbed about the way you are handling the book, and would like you to reply as soon as you can.

In the first place, the only reason I was prepared to let you publish and not to go on trying here was because you assured me of adequate British distribution and publicity. I understood that to be part of the contract. What is the use of informing people here that they can order from SA? If you have not been able to obtain the agent that you spoke about, at the very least the book could be made available at the Africa Centre. But that means no local publicity - what about reviews? Can you send me a list of papers and magazines here to whom you would send copies? And publicity?

In addition, altho you spoke about publication about the end of August, so far I have not received any proofs. Cards and covers are OK, but where's the book? There is no point in printing cards and having them ready to send off when I

(Roy Campbell
 Snuffle & Barb OK)

22/08/02

havent yet seen any proofs.

Please do reply to these questions, as it seems to me at present there is no real progress, either in printing or in any arrangements for publicity and distribution.

JK

Hilda

Hilda Bernstein

From: "MAGGIE DAVEY" <maggie@jacana.co.za>
To: "Hilda Bernstein" <hilda@bernstein57.freemove.co.uk>
Sent: 18 October 2002 09:06 AM
Subject: reply

Dear Hilda

Lynda has forwarded your emailed response to the proofs, and I must say that I am at a complete loss to know where the rewriting has occurred. I think what we should do is send you the edited copy for you to see where the changes were made. And there is no question of an editor preferring his or her style to yours -- that's why you have the set of proofs that we sent to you, precisely to approve or not the changes that were made.

I have the edited copy here in front of me, and yes, the editor has inserted words where she thought the text lacked clarity, and deleted in the same instance. These are for you to accept or reject.

I think that the changes make the text clearer, but please mail me the instances where you cannot go along with them.

Let's work through them.

Would it be helpful if I sent to you the edited copy, where you can see exactly the changes that were proposed? You will I am sure see then, that what has happened is not some wholesale rewriting of your book. The three editors who worked on the book were captivated by it, and completely caught up by the story you tell. The instruction that they received from me was to make sure that the text was clear and logical, that the history was well referenced and to suggest any other changes that would be needed.

All the best
Maggie

KS

Hilda Bernstein| to ~~53~~ 49

From: "MAGGIE DAVEY" <maggie@jacana.co.za>
To: "Hilda Bernstein" <hilda@bernstein57.freemove.co.uk>
Sent: 18 October 2002 03:59 PM
Subject: RE: reply

Yes Hilda, please send the rest of your comments. Thanks, Maggie

-----Original Message-----

From: Hilda Bernstein [mailto:hilda@bernstein57.freemove.co.uk]
Sent: Friday, October 18, 2002 12:43 PM
To: MAGGIE DAVEY
Subject: Re: reply

I'll try to make this clear.

1. PROLOGUE

I prefer my version to the changed ones in para 2

The third para has been re-written. I prefer my version and want it to stand.

The fourth para: I do not accept the re-working. I want it to read: ...left home to follow his trail (not his footsteps.)
 And the rest of that para should stay as it was written.

On the 2nd page of Prologue beginning 'Each of them was affected ...' This has been re-written. I want my original version to stay.

Page 6. The whole of this page depends on the drama of the final sentence. First, 'He was a lovely father to have' - and that 'to have' is essential. and then the denouement - which has been removed and put elsewhere:

When I was ten years old he went away and I never saw him again.

I consider the removal of this last sentence and its transference totally unforgivable. Surely anyone who knows anything about writing would appreciate that this is the 'driver' that impels the reader to continue to find out more? By removing it and putting it somewhere else the whole dramatic effect is totally lost. It was stuck lamely at the end of page 12 - which should finish 'He thought he would be there for six months.' This is another important sentence that has been omitted.

While I agree to the putting together of some of the short sections, I do not agree to Page 19. I think this should be a definite break, and the beginning of a separate section The Letters - these are the letters that cover his enforced stay.

On the following pages - the letters - apart from a couple of textual changes, there is obviously no interference there. Now:

Page 49: First, the last sentence of the first para. I object to the way it is re-written and want my original sentence to stand.

Then the whole of the section beginning (in your version) 'Not only had he sacrificed the joys of family life to P.50 ...hoped his beliefs would be realised. The whole of this has been re-written. And I prefer the way I wrote it in the first place. It is not a question of changing the placement of a word or sentence, but the way the re-writing entirely changes the style of writing. I want my own writing to prevail.

On to P 51. There are some minor textual changes there. More important, on P 52 there should be a break before the para beginning: 'Some time before' ... I would suggest a row of stars. There are a couple of changes I would require on P 53. On P 55 a section omitted about my sisters being far away - should be restored

P 55. The para beginning 'Only many years later ...' The last sentence 'Nor become, because of his past...' had been cut, but it is an essential part of the story, and very important.
 Last para: 'In a way ...' This whole para is re-written, and I prefer the way I had written it. I cannot see that another style of writing sits well in the book.

At this stage I became tired and decided to write to you about it. Now this is what I want to make very clear:

An editor can correct grammar, suggest omission or addition of anything they think necessary, suggest cutting what they consider to be redundant, etc. BUT no editor should try to change the writing-style of the author. If they don't like the style, they must reject the whole book. I will not agree to whole paragraphs being re-written, which is what your editors have apparently done in several places.

There are minor textual changes that I think should be made, but these are not an issue. I will continue with my

Hilda Bernstein

From: "MAGGIE DAVEY" <maggie@jacana.co.za>
To: "Hilda Bernstein" <hilda@bernstein57.freemove.co.uk>
Sent: 22 October 2002 08:22 AM
Subject: Re: reply

Thanks for these Hilda. We will wait until we have the complete list from you and then make the changes.

Regards
Maggie

----- Original Message -----

From: Hilda Bernstein
To: MAGGIE DAVEY
Sent: Saturday, October 19, 2002 6:11 PM
Subject: Re: reply

To continue:

1) Page 16. Reference required. I cannot trace this; I think it is probably from Robert Conquest's book, but I do not have it. I would suggest the solution here would be for me to re-write that para in my own words, retaining the meaning.

2) Page 37 - reference required. I consider this is not necessary. Walter Duranty, a very well-known American journalist, wrote hundreds of articles during that period, was quoted on the radio and in newspapers.. It could read, if the editor wishes : 'Walter Duranty, in one of his many reports from Moscow, described . . . etc. '

3) Page 53. third line down: please restore: 'she decided to join her older sister in South Africa, who had been trying for a long time to persuade her to come and live in Johannesburg.

4) Page 53, third para should read: 'I had left school the year before when I was sixteen and the only direction in my life was my wish to be an artist.

5) Page 53. Para 4. Please restore: I had no interest in these jobs apart from earning money and

6) Page 54. Delete 'it appeared that...' Start sentence: On an assignment....

7) Page 54. Para 3. Restore 'extreme' and delete 'spent in Russia'.
Add 'so far away' after cheerful father.
last para: I remember almost nothing. Not 'didn't', but 'did not'.

8) Page 55. Top page. Why change what I have written here: 'Nor could I share my grief with my sisters because we were so separated. I was at an age of adolescence when the intimacy I had always had with my mother was lost.' What's wrong with my formulation?

9) Page 55. The para that has been cut here is a very important one: 'Only after many years did I come to realiseetc to end of para.

10) Page 55 last para. Not 'In a way ...' but 'I was struck by the strange way in which she replicated our father's experience.' In fact, I would like my para restored the way it was written. And to finish 'So this, then, is her story...' and omit 'when she left for Russia.'

Comment: I have never, ever known an editor to re-write whole sentences and passages of a writer's book. I will continue with this in coming days.

Regards Hilda

54-66

58-

Hilda Bernstein

From: "Hilda Bernstein" <hilda@bernstein57.freemove.co.uk>
To: "DAVEY MAGGIE" <maggie@jacana.co.za>
Sent: 25 October 2002 12:30 PM
Subject: Continuing
 Dear Maggie

This is the change to the acknowledgements which I sent to you at the former email address on 8 July (Subject:Keith etc):

The penultimate para in the acknowledgements to be changed to:

'I was fortunate to have the cooperation of my husband Rusty, who worked with me on this book before he died. His contributions were invaluable. He acted as my live-in editor, advisor and critic and suggested many changes. He was always interested in what I was writing and ready with his sharp, critical intelligence and wonderful understand to discuss my problems and difficulties.'

I added: I would also like to add a dedication: 'For my family - all of them, including the ins, the grands and the greats.'

Now I am continuing with editorial changes (I may have sent some of these - after a lapse of days its difficult to pick up exactly where I left off. I apologise for this. Put it down to deterioration of neurons due to advanced age.)

P. 54, third para, should read: There, in the hot eastern capital of Georgia, he was recovering from the typhoid whe his heart, already damaged by the extreme stresses of the years, had given in etc.

Next para: The death of our cheerful, loving father, so far away and separated from us for so long, was the greatest tragedy.....etc.

Last para (54) Change 'I remember very little' to 'almost nothing.' Please restore 'did not' in place of 'didn't.' And in same line 'his return was imminent' in place of 'he would.'

PAGE 55

I would like the last sentence: 'And, through her own tears ... etc.' to run on directly from the previous para (...to see him) so that the para brak comes there, and the last para should read 'I think now I understand ...etc'

In the second para on this page, please change 'didn't to 'did not'. Then at the end of this para: 'the disaster of Stalin', you have removed an absolutely essential piece - please restore it. It begins 'Nor becauseof his past....etc.' I consider this a very important sentence and would like it restored.

Last para which in your text reads 'In a way' has been re-written, and I very much prefer the way I wrote it in the first place.

And the final para on this page, please restore to: 'So this now is her story, told by me, but with her own interventions. She was twenty-one years old.' (Finish)

From here on I have numbered each paragraph starting at 1 with each new chapter. I hope this will make things easier.

PAGE 58

1. I prefer my original para, cannot see any reason for the changes, and HATE 'me in Johannesburg'. Can't tell you why, but it just grates.

Between 2 and 3 - would like you to restore my para: 'We three....etc'

3. Third line should read: 'But I did, andetc'

5. Line 3/4 should read: 'Yet she never lost her feeling that in a way she was just'

6. I prefer my writing here. Why change?

7. Restore: '...the vital years when she lived their'
 textual: Space needed between take and many.

8. I really hate 'aren't' and only use it in in colloquial speech. And why not 'do not compromise'? X

Line 7. Please restore sentence 'They are brief ...'

Why are the next two paras omitted: 'When she returned ...' and 'But in all the episodes...'. This is not a long .book, so why can they not go in?

9. Third line: delete 'about it.'

10. Top of page 60: 'When she asked..' NOT 'told.'

There must be a break between paras 10 and 11. If not a new section, then a row of stars. There must be some definite pause in the text.

Then it can begin 'Olga had met Henry in 1933.... etc'

12. I prefer my own version. I think your editor must understand that constant small changes that he/she considers preferable seriously affects my style of writing. Maybe they think their style is better, but they cannot make all these small changes to please themselves.

20: delete ' and had'.

21. Restore my last line: 'This was the beginning of my sister's twelve-yr odyssey in the Soviet Union.'

PAGE 62 Note: I have numbered each para starting from this page.

I agree with the amalgamation of the two sections on pages 62 and 63.

PAGE 64 . Para 12. I very much want a break between the first line 'It was not until the year 1935, the year Olga returned to Moscow, that bread could be obtained without ration coupons' and the next sentence 'She was entering a country.....' That first line needs to be the conclusion of a whole descriptive political background, and now we are starting a new aspect of the story. Please consider seriously making this a separate chapter. In any case, there MUST be a break here.

PAGE 65: Textual: Para numbered 15 beginning 'Those of us who live ...' Space needed on second line between 'their toilet'

PAGE 66: Top para (numbered 15) Reference:

Fifty Russian Winters - An American Woman's Life in the Soviet Union. Pharos Books 1992.

Para 19 'Winter came ...' This has been transposed from present to past tense. The para makes best sense in the present tense - these facts about Moscow winter have not changed. I would like that para restored to Present tense.

PAGE 67:

Para 21. Textual: 'cooking-facilities' is not intended as a hyphenated word, but as 'cooking, facilities ...etc.

Para 22, End of second sentence - 'So, although we were Londoners ...etc' What's wrong with my original construction? I prefer it'

Para 24. Line 5, your version 'She lived in one room.' I want this changed simply to read (new sentence) 'A room' I know there is an absence of verb, but this is very common in writing today - and acceptable.

PAGE 26: The reference required here was given, but the pages have now been transposed. The reference is:

'Everyday Stalinism: Ordinary Life in Extraordinary Times. Sheila Fitzpatrick. OUP 1999.

To be continued. I hope this stuff is clear.

Regards Hilda

69-100 ~~69-87~~**Hilda Bernstein**

From: "Hilda Bernstein" <hilda@bernstein57.freemove.co.uk>
To: "DAVEY MAGGIE" <maggie@jacana.co.za>
Sent: 28 October 2002 12:23 PM
Subject: 69 to 100
 Dear Maggie - Here we go again.

Page 69 In para 1, cut 'in her book, etc' as this now appears on page 66 sent to you on 25th. It should read simply: 'Margaret Wettlin wrote'

PAGE 70

Para 6. No reference required. This is not an academic book.

Para 7. I cannot trace this reference. I suggest you retain the first sentence, and cut out the rest, which in any case is repetitive.

PAGE 71.

Why omit 'big' and 'small', which is informative. (Para 10)

PAGE 74

Para 11. I prefer my own sentence: 'Deep snow-shrouded winter, icy winter, came ...etc.' This is the type of aiteration I really resent. The editor did not write this book. I did.

PAGE 79

Para 3. Second sentence. There are too many 'buts' here. Omit the second and substitute 'They'

PAGE 81

Gradually I do not approve of the re-writing here and would like it to revert to what I wrote.

I think it absolutely essential to break off at the sentence 'This murder signalled a conflagration that would engulf the whole of the USSR.'

While I agree with the joining of some of the pieces, this is one case where a chapter break increases the drama of what is being related. The break makes it obvious that something new, important, is going to be told. The next chapter must begin 'Leningrad - now St. Petersburg....etc' as we are now relating a different story.

PAGE 83

Reference is: Robert Conquest. The Great Terror. A Re-Assessment. OUP 1990

Last two paras beginning 'The shot that killed Kirov'. I just cannot see why this has been re-written. If the editor does not like my style of writing - well, let her/him/they write their own books, but not re-write mine.

And in the second last line, insert the 'own' after he (in the last line but one) and take it out of the last line.

There must be a break between pages 83 and 84. It is a new chapter in the story, and making a chapter break suggest this and at this point, breaking off on 83, increases the sense of drama. This must be a new chapter.

PAGE 85

The first para at the start of this new chapter had been re-written. I would like it restored to read:

Perhaps there are always two sides, two different ways, of interpreting reality. Perhaps if you believe in something strongly enough it is possible to go on believing even when it contradicts reality. For you, believing IS reality, it is the truth. Witnesses ...etc.'

Para 2. 1st line should read: 'And there is the difficulty of adjusting to what you believe and what you see - the Soviet Union forging ahead....' Please RESTORE this para - you cannot re-write the whole book, or even considerable chunks.

Para 4. This is one 'perhaps' too many, and I would like the original para: 'My sister would have ...etc' to be restored. And the separate line 'But it is taking place' please restore to my last two lines. Then the last para:

'And then the time comes when the men in hats and overcoats, carrying brief cases, come to the front of the stage....etc.' And the two plays merge.' This MUST be in the present tense.

PAGES 86/87

It seems to me that the editor constantly under-estimates the ability of modern readers to understand something that is not necessarily explained in detail. You do not have to spell out everything - some things must be assumed.

My criticism of these pages is concerned with way in which the editor has tried to deal with a very short item, and to link it up with the next. OK, so we will not put it on a separate page, but the joining cannot be the way in which it is done..

I start at the top of P 86. 1st para. After: 'With such a limited knowledge of the language she did not think of looking for a job.' Paragraph break must come here. Then, please restore what I have written about Larissa. I prefer the way I wrote it. But now we come to a piece of editing that has given me sleepless nights.

MAGGIE DEAR - I appeal to you. Read the bottom of this page 'As she describes it.' and it then runs into italics. This is really really crass. This is exactly what I do not want in introducing the pieces Olga has written. Another point is that I have been very careful not to alter anything Olga has written, unless it is a grammatical error. So let me now discuss the Olga inserts. They need no lead-in, no introduction. The reader will very quickly understand. What is more, there must be conformity in presenting these pieces - that is, a separate heading and the use of a different type face. (In this case italics.)

I want Olga's writing: Watchdogs and Minders to be accepted the way she has written it

So how do we solve the difficulty of a very small episode? Simply. Print the first paras I have written, then on the same page insert the heading and carry on with the piece Olga has written. Then you must divide Olga's piece from my comments, which I have done with a row of stars. Do you have any other solution?

At the bottom of page 87: The Editor has written 'So Olga became aware of the extent....etc' No, she already knows. She has not 'just become aware.'

Finally on page 88 - I know I have been lax with references, but here I did have a reference. Are you putting it in?

PAGE 89.

A relief to see no changes.

PAGE 90: please take out your insert: 'One of the attractions was...'

PAGE 93: Reference is: Ernst Fischer: An Opposing Man. The Autobiography of a Romantic Revolutionary. Livewright 1974.

PAGE 96: In conformity with what I have written about the Olga inserts, please restore the heading: My Friend Probst.

99 and 100: OK.

One more addition to the front of book (You agreed to this):

By the same author:

The World That Was Ours
For Their Triumphs and For Their Tears
Steve Biko
Death Is Part of the Process
The Rift - The Exile Experience of South Africans

That's all for today. Regards, Hilda.

102 - 124

Hilda Bernstein

From: "Hilda Bernstein" <hilda@bernstein57.freemove.co.uk>
To: "DAVEY MAGGIE" <maggie@jacana.co.za>
Sent: 29 October 2002 03:47 PM
Subject: 102 to 127

PAGE 102. First word, first sentence - very important! It is Irinia's mother, Kseniya, who was arrested - not Kseniya's mother, who has no part in this story.

Potma should be spelled Pot'ma. I don't know why. That is the spelling I was given.

PAGE 106. I do not like this re-write. I would like my own two paras to be retained as I wrote them.

PAGE 107 Para 5. Please add 'first' to sentence 'Without FIRST consulting...'

PAGE 109. All Olga's written pieces must be separated from main text by a separate heading. I will try to explain why. With my father's letters, I was merely quoting extracts taken from a private correspondence, therefore they became part of the main text without any separate heading. BUT in the case of Olga's pieces, these are separate essays, complete in themselves. They must appear as such, each with its own heading, wherever they appear. This gives them the flavour and feeling of what is related by the one who was there, not so much as part of the chronological background story. They do not require a lead-in, but they MUST have a separate heading. Quite frankly I would rather not see the book published at all if it can only be published the way the editors want it to be.

So to PAGE 111 - I repeat - this must have its own heading to keep Olga's writings completely separate. Just as important - again, a need to appreciate a sense of drama. The last sentence '...the last we saw of her for eight years,' is dramatic and disturbing. Again, this is a 'lead-in' that makes the reader want to turn the page. So this must be the end of that chapter, a pause, an intake of breath as it were, before going back to the written story.

I have provided a footnote here. Will it go in? Because Eugenia's book is mentioned again further on.

PAGE 113. Make this a separate chapter. Restore my two opening paragraphs.

Penultimate para: First word should be 'The' not 'Those'. Same line, next sentence should begin 'And each...'
 Make para after 'into the net', and start new para with 'As each...' in my text. (Restore)

PAGE 114. Third para should read: 'But to search for an answer to 'Why Ray' in particular is in itself illogical.'

PAGE 115. Ray's Story. This background material is necessary. How did I get Ray's Story. What is more, the journalist who researched it, wanted this to go in, that is the first five paras in my text. Restore.

Also 'Ray had been taken...' NOT 'Ray was taken. Then the next sentence that has been omitted is important. I do not like the re-writing of this sentence.

PAGE 118. Restore original sentence 'She was taken to a basement cell - solitary confinement.'

IMPORTANT! The sentence beginning 'My legs were in a very bad condition' should be in italics. It is Ray speaking.

Para 4. Restore original sentence: 'She was taken to a basement cell - solitary confinement'.

PAGE 119

Now para 3 and 4. Again, this is very important. Your sentence beginning 'All prisoners ...' is all wrong. And what is more, it totally destroys the mystery of the subsequent phone-call, as it gives the reader a clue that should not come at this stage.

Last para should read 'Winter was over. It was May 1939. Ray and other women prisoners were being sent from the prison to the camps in Siberia.'

PAGE 120 THIS PAGE IS A COMPLETE MESS. Ray's story in italics is now mixed up with my writing which also appears in italics. So the sentence beginning 'Their destination was ...' should not be in italics, nor the next two paras which are in the third person - not Ray speaking.

PAGE 122. First sentence should read: 'Many, many years later - in fact...etc.' Once again, if your editor does not approve of my writing style, he/she should not bother editing the book.

PAGE 124. Para 4 beginning 'Vorkuta is on the edge of the Arctic Ocean. Two-thirds of the year...'

Penultimate para: Rhodesia is not now Zimbabwe. Rhodesia is now Zimbabwe and Zambia. So restore 'Northern.'

More soon. H.

125 - 144

Hilda Bernstein

From: "Hilda Bernstein" <hilda@bernstein57.freemove.co.uk>
To: "DAVEY MAGGIE" <maggie@jacana.co.za>
Sent: 31 October 2002 11:00 AM
Subject: Pages 125 to 144

PAGE 125

First line: there should be a para break before 'ouise', and then restore para as originally written.

Next para Not 'I have tried' but 'I tried'.

Line 5. Take out 'distant' and restore 'far.' Read the sentence out loud and you will see how 'distant' destroys the rhythm. ((
 AND: Not 'it's' but 'it all seemed too remote, with too many years in between.'

PAGE 126: Top reference not necessary, and publisher and date would interfere with quotation.

PAGE 127. The same applies here. I picked up this quite as quoted in someone else's book, without any reference. It is a very well-known quote.

Para 2. Last sentence: Restore 'Hours, days, weeks of standing in queues, of waiting to see, of [pleasing with authority.'

Last para but one: this para omitted. Why? I consider it is relevant.

After 'Years later...etc' a heading here is a MUST.

PAGE 130. Your first para here is a no-no. To prevent too much re-writing, add this as first para:

'The fifty roubles the prisoners were permitted to receive each month always had to be divided into two parts....' and continue to the end of this sentence. Then 'Parcels of food and clothing could also be sent from time to time.'

Restore my 2nd para.

Heading here: PARCELS' As requested to define all Olga's writing.

PAGE 133. Last para: 'Three long queues ...' restore rest of sentence 'that operated, etc' It reveals an aspect of Soviet bureaucracy.

PAGE 134. HEADING; 'The Postcard.'

PAGE 136: I prefer my version, and see no need to change.

Para 2: Put 'Zachem' in italics - *Zachem* - why? - was found...etc. I do not approve of the re-write here. Add remainder of sentence.

The other 'why?' here is why have you cut?

Reference not needed here, as Robert Conquest ref was already given in past pages.

PAGE 137: Para 4. Space needed between 'why' and 'the.'

In the sentence 'It is not him we trust' the word 'him' needs to be emphasised - italics.

PAGE 139: Why the omission of the next 3 paras? I think they belong here.

PAGE 140: This section had been considerably cut - is this to shorten the book, or is it considered irrelevant? This history is important and emphasises the general threat.

Last para: Not 'no further purpose in her staying' but 'There was nothing more she could do by staying.' To clarify, your change eliminates the fact that she had a further purpose in staying - Henry.))

PAGE 141. The whole drama of this passage is once again destroyed by the re-writing here. The fact that her birthday was on August 31, that the year was 1939, that the next day, the 1st September Hitler invaded, all this needs to be restored as I wrote it, otherwise it is entirely flat.

After 'This pact sealed the inevitability of war' there must be a break - a row of stars preferred.))

PAGE 143. After 2nd para, again there is the omission of 4 paras tracing the progress of the war. Important that they should go in.

Para 4. I do not like the added sentence about Sylvia.

PAGE 144. Restore the last sentence.

Your written remarks about the references are quite right. They should have been in the right places. Put it down to computer-operating ignorance, and I do apologise.

More to come

Reference not needed here.

146-175

Hilda Bernstein

From: "Hilda Bernstein" <hilda@bernstein57.freemove.co.uk>
To: "DAVEY MAGGIE" <maggie@jacana.co.za>
Sent: 31 October 2002 03:03 PM
Subject: More

I do not agree to the omission of the two episodes: Sylvia and State Examinations. They are fine vignettes of Russian life, and should go in.

PAGE 146: There must be a break here between the penultimate and final para. This is ESSENTIAL.

PAGE 147. 2nd line. Oh, please stop treating our readers as children! Take out (living space) and put lebensraum in italics. Everyone knows what that means.

PAGE 148, para 3 6th sentence, spacing needed between of fat and the most up.
 Sentence should be restored after 'prognosis' - They saw no reason therefore...etc.

PAGE 149. 1st para after Lake Lagoda: it should read 'It was Hitler's intention to destroy the city and its population by shelling and starvation. The 900 days of the siege of Leningrad had begun'. Then it is necessary to have a break. Don't you understand the drama of that last sentence? The text should not run straight on after that.

The reorganisation of these pages makes no sense. You jump from Leningrad - the besieged city - to what was happening in Moscow, and then on P 150 back to Leningrad.

I feel absolute despair about this rearrangement. I quite agree that some of the passages could be improved by reorganisation, but not in the way it has been done. I can only ask that you follow my text, making breaks where I have made them.

PAGES 150/1/2. These are all mixed up. What has been done here? You cannot just insert 'The little old grandmother in the flat above mine' into the text. Who is speaking? If Olga, why not differentiate from text?

The whole of this section is how a hopeless mess.

PAGE 154. The reference is in the text.

PAGE 155. While I agree that some reorganisation would have improved the writing sequence, I cannot agree to The Journey to the Urals being placed before the great skedaddle episode in Moscow. It is not logical.
 Break must come after first para.

EVACUATION should come here, then Journey to the Urals, then a return to Moscow, the city of contrasts.

PAGE 157. For heaven's sake! Matthew Arnold's poem is known by everyone who has been taught to read and appears in dozens of poetry books, anthologies etc. Stop treating this as a dictorial thesis.

PAGE 167. Break after 'the Metrostroy engineers, was in the secret police. Then a new chapter: OMOUTNINSK
 1st line: They finally learned that...
 Change 'on arrival' to 'when they arrived..'

PAGE 167. Cut 'a kerosene stove' at the end of the penultimate para. If you have worked out what it means, so can the reader.

PAGE 173. The joining of two separate Olga episode makes no sense to me. PAGE 172 must be the end of a chapter.

THEN we go back to Moscow for 'Panic in Moscow' and Moscow Realities, to break these two Ural episodes.

The PAGE 171 with its separate heading The Winter Forest.

PAGE 175. Break please - new section after The Winter Forest.

Hilda Bernstein

From: "Hilda Bernstein" <hilda@bernstein57.freemove.co.uk>
To: "DAVEY MAGGIE" <maggie@jacana.co.za>
Sent: 01 November 2002 09:48 AM
Subject: Editing
Dear Maggie

11

I spent last night considering the editing and re-working of my book; and came to the conclusion that I could not continue any more spending day after day going over it and trying to restore it to a satisfactory form. I feel that there have been so many alterations - both textual and in the re-ordering - that it is no longer the book I have written.

While if I had been consulted beforehand I would readily have agreed to a number of the changes that your editor has made, and agree that some of them are logical and correct, I feel I cannot go on reading the original and the edited version side by side, word by word, and that the last pages I worked on have become so complicated and muddled, I cannot see my way clear to continue.

I now leave the decision about publication in SA with you, but feel that the contract has not been kept, and I could not agree to the book in its present form being published under my name. I will try to go ahead with an English publisher.

I will be in Johannesburg on December 5 for about a week.

I am sorry to have to write this, and appreciate all you have tried to do, but just cannot continue trying to change the edited edition.

With best wishes Hilda

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