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SHERI

Robert Lescher

LITERARY AGENCY
155 East 71st Street
NEW YORK, NEW YORK 10021
249-7600 Cable: Micawber

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ENUE
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August 10, 1976

Dear Tad:

I haven't heard yet, of course, from David Bell, with whom I shared the Johnson Profile several days ago. I talked to him first, by the way, and explained that it was not be any means to be considered a formal submission.

In the meantime, I thought I'd just put down on paper something I mentioned to you several weeks ago, simply so that the idea won't get lost. The idea was that some day you undertake, perhaps for The New Yorker, a Profile of Jerome Robbins, assuming he would agree to that. Everything I know of him makes me think this could be a very exciting piece for you to do.

Always,

Mr. Calvin Tomkins
The New Yorker
25 West 43rd Street
New York, New York 10036

RL:MSM

Sherry Huber

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W • W • NORTON & COMPANY • INC • *Publishers* • NEW YORK • 10036

SHERRY HUBER • *Editor*

October 10, 1975

500 FIFTH AVENUE
CABLES • SEAGULL • NEW YORK
TELEX 12-7634
TEL. (212) 354-5500

Mr. Calvin Tomkins
The New Yorker
25 West 43 Street
New York, N. Y. 10036

Dear Mr. Tomkins:

I am desolate about your recent letter. I can find little to consider as a "loophole" in the strictures laid down by Georgia O'Keeffe regarding her letters, and her disinterest in cooperating on a biography. However, I am trying to take solace in the case of Carlotta O'Neill and her violation of her husband's time strictures for publication of *A LONG DAY'S JOURNEY INTO NIGHT*.

Please do keep me in mind with this project, if it can ever be, and with any other projects you have in mind. I admire your writing enormously, and, moreover, it seems to me that you select subjects that intrigue and provoke me. I guess what I am saying is that we seem to be interested in some of the same things, and I take this fact as a personal compliment paid to my own good taste.

By the bye, I am not a Mister, but rather of the other gender. I hope you don't mind.

Sincerely,

Sherry Huber

SAH:ec

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October 21, 1975

CONGRESSIONAL RECORD—HOUSE

H 10175

a partially empty storage bin. As a result discounts for cash grain in Illinois are as much as 45 cents below the January offer and many farmers who want to store and hold grain find the local elevators simply have no capacity left to rent to them. They must leave the crop in the field or sell it at whatever distressed price they can get.

Most grain in Houston comes from Iowa and Iowa had less than normal crop. Therefore, the glut at the Houston port is not as bad as it is at New Orleans. However, many elevators refused to send grain to Houston because they fear they will be cheated on weights which are not Government supervised.

In 1973, a terrible glut in the transportation system developed as a result of trying to move more grain than it could absorb in a short period of time. This time a similar situation is developing for a totally different reason. Namely, that the administration embargo interfered with the normal marketing of grain to such an extent that it could not plan ahead and use its full capacity. Lifting the embargo at this time will not cure the permanent damage that has been done to the American farmer, to grain merchants and to all of the population of the United States.

Meanwhile, Secretary of Agriculture Butz continues to charge up and down the country proclaiming an administration agricultural policy which frees the farm sector of the economy from Government interference. The plain fact is that these export embargoes are one of the most insidious forms of government interference—because farmers have no way of anticipating them.

We would all have been better off if the administration had let the market operate without interference. And now to make it worse, we are told that the administration has agreed to a deal giving the Soviets a 50-percent favorable balance of trade.

It seems to me that instead of spending 3 weeks and several trips to Moscow with hot in hand, our negotiators could have made a better deal than that in 3 minutes on the telephone.

LEGISLATION TO AMEND SECTION 103 OF INTERNAL REVENUE CODE OF 1954

The SPEAKER pro tempore. Under a previous order of the House, the gentleman from New York (Mr. MURPHY) is recognized for 5 minutes.

Mr. MURPHY of New York. Mr. Speaker, today I have introduced a bill to amend section 103(c) of the Internal Revenue Code of 1954 to assist State and municipal agencies in financing the construction of nuclear, coal-fired, and hydroelectric plants. This amendment alters the present law by making tax exempt the interest on bonds sold to finance such plants, so long as the facility to be constructed uses fuel substantially of domestic origin or, as in the case of a hydroelectric plant, no fuel at all.

There is a pressing need for new plants. Estimates of future load growth vary from 3 to 6 percent per year. Even a 3-percent load growth would require 150,-

000,000 kilowatts of new-plant capacity during the next 10 years.

There is good reason to believe that the lower estimates of future consumption are based upon unrealistic assumptions. Electricity will have to be used for many new purposes throughout the remainder of the century if we are to make any progress at all toward energy self-sufficiency.

It must be used to replace many industrial and residential uses of natural gas and to provide urban transportation, both public and private. It provides the only way to utilize our uranium resources. Electricity will certainly complement sunlight in replacing oil and gas in providing space heat. It will also be needed to purify and, in some cases, desalinate water.

While conservation efforts can be expected to continue, further progress is sure to be slow. Many conservation measures, such as expanded public transportation, will save energy overall, but increase the use of electricity.

With the exception of the depression, the whole history of the electric industry shows consistent load growth. A return to a normal 7-percent growth rate at the end of the current recession can be accommodated only if the necessary new plants are built. The absence of such new plants could prolong or deepen the economic downturn.

More than a third of all electricity generated in the United States is produced by burning oil or natural gas. Barring some near-miraculous new finds, gas-burning plants will have to be replaced or converted to other fuel. Oil-burning plants must also be phased out if energy independence is ever to be achieved or even approached. Conversion of these sources to coal-burners is possible, but always expensive and inefficient due to design differences and other factors.

The inability of utilities to raise new capital was a key factor in forcing cancellation of plant construction programs in 1974. Plants with a total capacity of 91,754 kilowatts never made it off the drawing boards. Since 1967 the bonds of 33 utility companies have been downgraded—9 of them by 2 levels or more—while only 11 have received improved ratings. Three utilities have had their bond ratings suspended, making new financing impossible.

It is clear that the utility companies cannot provide all the financing essential for optimal future growth. Some help must come from the public sector. The bill I introduce today will enhance the position of this vital industry in the capital market and stimulate investment.

This proposed amendment would expedite construction of nuclear plants, coal-fired plants, and, in those areas where such resources exist, hydroelectric or geothermal plants. It would apply to other technologies as well—such as sun, wind, or tide, as they may be developed.

This is a logical companion to the bill I have already introduced which would provide for Federal participation in the financing of electric facilities; it would permit State and local agencies to carry part of the burden of financing new facilities.

The SPEAKER pro tempore. Under a previous order of the House, the gentleman from New Jersey (Mrs. MEYNER) is recognized for 5 minutes.

[Mrs. MEYNER addressed the House. Her remarks will appear hereafter in the Extensions of Remarks.]

The SPEAKER pro tempore. Under a previous order of the House, the gentleman from Connecticut (Mr. DODD) is recognized for 5 minutes.

[Mr. DODD addressed the House. His remarks will appear hereafter in the Extensions of Remarks.]

A TRIBUTE TO HONORIA DONNELLY

(Mr. RONCALIO asked and was given permission to extend his remarks at this point in the Record and to include extraneous matter.)

Mr. RONCALIO. Mr. Speaker, speaking for Mrs. Roncalio and my two sons, Frank and John, I want to quietly observe that one of the most meaningful lives of this 20th century quietly passed on when Sara Murphy—Mrs. Gerald Murphy—died one day last week at the age of 91.

She was the mother of Honoria Donnelly, who is the wife of Bill Donnelly, cherished and personal friends of mine.

I think the Washington Star summed up well the significance of Sara Murphy's life and an accomplishment that has deep meaning for all of us. My purpose today is not only to reprint for CONGRESSIONAL RECORD readers the editorial from the Star, but to pay a special tribute to her daughter, Honoria Donnelly, who has learned that living well also includes sacrifices that can be made to help in the responsibilities and chores of others who have dedicated their lives to selfless public service.

Honoria Donnelly belongs to that small circle, who, over the years, has been available to help with family chores, to fulfill day-to-day responsibilities, for many of the wives and widows of some of the highest leaders of this Nation through the ordeals of the sixties and into our present confused days of the seventies. Honoria Donnelly inherited from her mother the capacity for effortless friendship and companionship without the slightest taint of any exploitation or of celebrity collecting that often mars these relationships.

That great human trait that must have meant so much to Scott Fitzgerald, to Ernest Hemingway, to Pablo Picasso, is still amongst us, and is shared by many in Washington who know the joy of the friendship and company of Bill and Honoria Donnelly.

The editorial follows:

[From the Washington Star, Oct. 14, 1975]

LIVING WELL

Next to writing a really enduring story, perhaps the most enviable fate is to live one, and that was the fate of Sara Murphy. Mrs. Murphy, who died the other day in Arlington at 91, and her late husband Gerald Murphy, are captured memorably in a poignant and fascinating book called *Living Well Is The Best Revenge*, published a few years ago by the New Yorker's Calvin Trillin.

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CONGRESSIONAL RECORD—HOU

The facts of the story appear in themselves to be fairly prosaic. Mr. Murphy had inherited a family business in New York and was very rich. So, in her own right, was Mrs. Murphy, who was from Cincinnati. In the 1920s they formed one nucleus of that expatriate colony of American writers and painters living in France whom Gertrude Stein called, with more music than meaning, the "lost generation."

In fact, there was seldom a less lost generation than they—especially when one considers that their ranks included those two most celebrated of recent American fictional talents, Scott Fitzgerald and Ernest Hemingway.

We are indebted to Mr. Trillin and also to Edmund Wilson, who knew the Murphys through Fitzgerald, for evoking with delicate feeling the exact place of the Murphys in this glittering constellation. It isn't quite true that (as Dr. Johnson once claimed) no one but a blockhead writes except for money. But few writers write except for a public; and before they find a public they must have both models and friends with a talent for generous appreciation, and for many the Murphys served both needs.

Their effortless friendship and companionship was, it seems, without that taint of exploitation or celebrity-collecting that often mars such relationships. It was also without the blight of envy, another danger. The Murphys seem to have had a talent for enjoyment. "Person after person . . ." as Archibald MacLeish put it, "met them and came away saying that these people were really mastering the art of living."

This was the quality that drew artists to them, no doubt. Artists—one thinks of their friend Pablo Picasso—may mouth any number of revolutionary absurdities; but the observer in them is invariably drawn to the human qualities made possible and highly visible by the economic order they deplore.

When the lost generation came back from Europe, the Murphys returned too, grieving at the loss of a child, and quietly busied themselves with the family leather goods business in New York. We might know little of their story, except that their sense of style and their generosity linked them to some very great names in recent American letters. It is the sort of connection, often chronicled in the literature of the Renaissance and the 18th Century, when patrons were appreciated, of which too little is known and less recorded today. But as Mr. Trillin brought out, it can be of central importance. The Murphys' friends told tales; they lived one.

UNITED AUTO WORKERS' VIEW ON ENERGY CONSERVATION POLICY

Mr. OTTINGER asked and was given permission to extend his remarks at this point in the Record and to include extraneous matter.)

Mr. OTTINGER. Mr. Speaker, yesterday the Environmental Study Conference, of which I am chairman, cohosted a discussion with the Scientists' Institute for Public Information on energy conservation, employment, and the economy.

One of the speakers, Mr. Irving Bluestone, is vice president of the international union, United Auto Workers. His presentation was one of the most thoughtful statements on energy conservation policy for the Nation that I have heard. He raised some extremely significant points, and he demonstrated that the labor movement is thinking in a public-spirited way about the energy problems facing us.

I would like to share Mr. Bluestone's statement with those of my colleagues who were unable to attend the seminar yesterday afternoon.

A VIEW FROM LABOR ON ENERGY CONSERVATION POLICY

(By Irving Bluestone)

It is now nearly one and a half years since the International Executive Board of the UAW issued its National Energy Program in response to the host of problems that surfaced immediately following the oil boycott of 1973. I am pleased to be able to discuss that Program at this Congressional Seminar, because our proposals place great emphasis on expanding the role of the public sector in energy-related matters. Thus, it is important to understand why government activity is essential to deal with the energy problem, and with more general economic policy. The problems of energy, inflation and unemployment are interrelated, and in large measure the same factors that are responsible for the energy crisis are also responsible for our current economic quandary.

Furthermore, while this seminar focuses on conservation, it needs to be emphasized that that must be dealt with as part of a more comprehensive program. In fact, the broad-based consistent blueprint offered by the UAW's National Energy Program distinguishes it from most other proposals that have been suggested in response to energy problems. I think it fair to say that, as a nation, we have moved far too slowly and indecisively to confront the issues and implement solutions that would be equitable and efficient, primarily because we have been unwilling to attack the widespread fundamental problem involved.

In particular, the President's proposals, under the guise of developing an energy independent economy, are essentially designed to increase sharply the cost of energy and its related products and simultaneously to increase sharply the profit take of the interests that control energy resources. In our judgment, this is not a program; moreover, it will result in economic disaster, inflating prices further, prolonging and even increasing the already too high rate of unemployment without fulfilling its purported goal.

There is no question that this nation must convert from a cheap energy to a more costly energy economy. The controlling interests in the private sector are pressing vigorously for actions, such as the President proposes, in which conversion would result from undue price inflation as the vehicle for forcing reductions in energy utilization. Thus, the market determines who must do without energy; it is the cruelest and most regressive form of taxation without representation. It also forecloses more equitable programs which would reduce the profligate use of energy resources and at the same time meet basic social needs.

The UAW program recognizes that certain increases will occur in the cost of energy, but we emphasize that a constructive, serious and equitable energy demand policy must move on two broad fronts: reducing wasteful and inefficient use of energy and distributing the burden of the necessary adjustments fairly. The White House and industry have joined in mounting a campaign to convince Americans that the only way out of our dilemma is to increase the share of our output going to capital formation and to reduce the share going to consumption. We are being told that this is the only way to convert our obsolete energy-inefficient society into an internationally competitive, efficient one. These forces would build upon the time-worn but long discredited myth that we can control inflation only by keeping unemployment high. Now, added to that campaign, is another "trade-off." We are told that we can improve our nation's energy efficiency only by

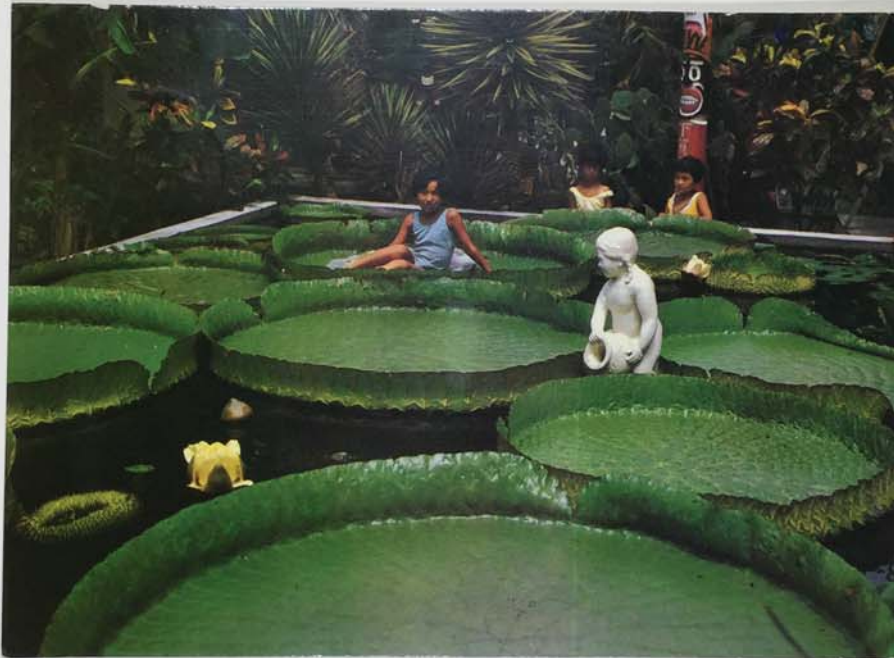
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COSMOPOLITAN

Myra Appleton, Articles Text Editor
224 West 57th Street, New York, New York 10019, (212) 262-7897

September 11, 1973



Calvin Tomkins, Esq.
The New Yorker
25 West 43rd Street
New York, N.Y. 10036

MA/jh

Calvin Tomkins, Esq.
The New Yorker
25 West 43rd Street
New York, N.Y. 10036

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COSMOPOLITAN

Myra Appleton, Articles Text Editor
224 West 57th Street, New York, New York 10019, (212) 262-7897

September 11, 1975

国際郵便/航空郵便
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 Victoria Regia

PUBLISHED BY O.T. KAWANO PRODUCTION, JAPAN

POST CARD

日本郵便
 NIPPON 45
 JAPAN

Dear Mr. Tomkins,
 I have read your "Profile" on Nam June Paik, which was quite provocative. I heard you wrote Jasper's "Profile" too, which I missed. I heard also that your second book on the artists "Profiles" is going to be published. I think that it should be translated here. Will you let me know all about this? Best regards, Yoshiaki TONO, (Setagaya-ku, Okusawa, 8-3-2, Tokyo.)

Mr. Calvin Tomkins
 Snedens Landing
 Palisades, N.Y.
 USA

AIR MAIL

y. Tom

MA/jh

Calvin Tomkins, Esq.
The New Yorker
25 West 43rd Street
New York, N.Y. 10036

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COSMOPOLITAN

Myra Appleton, Articles Text Editor
224 West 57th Street, New York, New York 10019, (212) 262-7897

October 23, 1975

Dear Tad:

I really was lucky to draw first prize among dinner partners last night. I'll be in touch when next Bill Murray comes to town so that we can all get together for an evening chez nous. Meantime, should you want to write for a magazine other than The New Yorker, I hope you'll let me know.

All best,

Myra

MA/jh

Calvin Tomkins, Esq.
The New Yorker
25 West 43rd Street
New York, N.Y. 10036

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American Airlines

September 11, 1975

Mr. Calvin Tomkins
 The New Yorker
 #25 West 43rd St.
 New York, N.Y. 10036

Dear Mr. Tomkins:

I have just read your letter about the inexcusable mixup in your son's reservations back to Tucson.

Please accept my apology for the breakdown in service, and the enclosed check for the additional expense you had. Your letter is being referred to our New York General Manager for prompt corrective action.

After your experience, I don't blame you for being disappointed in our service. I hope you will give us an early opportunity to improve your impression of American Airlines.

Sincerely,

E. M. Dieringer
 Manager
 Consumer Relations

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Robert Lescher

LITERARY AGENCY
155 East 71st Street
NEW YORK, NEW YORK 10021
249-7600 Cable: Micawber

September 24, 1975

Dear Tad:

I wrote recently to Michael Hoffman at Aperture, in an effort to determine when the Paul Strand book would be published. I also asked him what the price would be and how many copies would be printed initially.

I had a brief note back from him this morning, dated September 10th, which I will quote here:

"Am off to Frankfurt and to the Minister of Culture, Paris, to negotiate the foreign editions. Planning to publish in Spring '76. Will be able to provide more accurate details in November...."

I suppose we just have to wait until his return, but I will follow up on this then.

Best,



Mr. Calvin Tomkins
Snedens Landing
Palisades, New York 10964

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c/o THE NEW YORKER, ATTN: R. Rogin
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The check should be drawn to the order of Calvin Tomkins and sent to this office directed to my attention. A copy of your reprint of the article should also be sent to my attention.

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Ruth C. Rogin

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From: Mrs. Frances G. Robinson, Rights and Permissions, Press and Publications Service, USIA.

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THE NEW YORKER
25 West 43rd Street
New York, New York 10036

July 18, 1975

Material Requested:

"Profiles: Video Visionary" - by Calvin Tomkins, published in THE NEW YORKER, May 5, 1975

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The United States Information Agency is sponsoring an exhibit of video art which will be touring several Latin American countries later this year and in 1976. With your permission, we would like to translate the text of the above article into Spanish and Portuguese and distribute copies to selected artists and media people for background reading in conjunction with the planned exhibit. No further republication will be made of the article.

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HARRY N. ABRAMS, INC.
TIMES MIRROR

September 17, 1975

Dear Mr. Tomkins:

I was delighted to hear from Jeanne Claude Christo that you have agreed to write the introductory text for RUNNING FENCE. The Christos will make their contract directly with you, but I did want you to know how pleased we all are that you will be writing the text.

Cordially,


HARRY N. ABRAMS

Mr. Calvin Tomkins
Snedens Landing
Palisades, New York 10964

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TELEX 12-7634
TEL. (212) 354-5500

September 18, 1975

SHERRY HUBER • Editor

Mr. Calvin Tomkins
The New Yorker
25 West 43 Street
New York, N. Y. 10036

Dear Mr. Tomkins:

For several years I have treasured your Profile of Georgia O'Keeffe. I don't know why I am so slow in the dawning, but it seems to me that a full-scale biography of Georgia O'Keeffe would be a wonderful book. I hope you are willing to explore the possibility of writing such a book. I look forward to hearing from you.

Yours,

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L. F. BOKER DOYLE
 EXECUTIVE VICE PRESIDENT

September 3, 1975

Dear Mr. Tomkins:

Mr. Calvin Tomkins
 The New Yorker
 25 West 43rd Street
 New York, New York 10036

Dear Mr. Tomkins:

I have been on vacation and thus the delay in replying to your letter of early August. I will tell Oz Nichols that you have spoken to Peter Kemeny, and that his name has been withdrawn and should be, therefore, deleted.

Kindest regards,

Sincerely,

L. F. Boker Doyle

I have been meaning to write to you about LEVIN'S WILL. It was first reviewed ever since its publication in book form. I am wondering if it would be possible for you to send me a copy of the book. I would forward, along with the book, an addressed mailing envelope, sufficient postage, etc., for its return and would attempt to make this as simple as possible for you. An addressed reply would, I assure you, with the book and will be appreciated.

Very good wish to you, and I will work accordingly.

Very truly,
 L. F. Boker Doyle
 1201 - 1205 W. 57th St.
 Apartment 504
 Manhattan, N. Y. 10019

P. S. For your convenience, a stamped, addressed envelope is enclosed.

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June 25

Dear Tad,

The effects of EST have diminished and I am back to

August 20, 1975

Dear Mr. Tomkins:

I have, through the years, read your varied and extensive work that THE NEW YORKER has published, and I have enjoyed it enormously. One of your articles, LIVING WELL IS THE BEST REVENGE, I found to be particularly fascinating, and I was delighted when your book dealing with the Murphys was published some years ago. I must confess that a number of your books remain unread by me, but I hope to get to them eventually.

I have read LIVING WELL IS THE BEST REVENGE not once but many times exclusive of the reading of it in the magazine. I find your book absolutely captivating, describing, as it does, the Murphys, wonderfully civilized people who lived in a world that exists no longer, in such detail. Certainly, their lives are the stuff of which dreams are made, and you have set everything down most beautifully. To become acquainted with your artistry is a privilege and a rare pleasure, and I shall continue to follow your work with the greatest of interest. Bravo, Calvin Tomkins! And homage too!

I have been meaning to write to you about LIVING WELL IS THE BEST REVENGE ever since its publication in book form. I am wondering if it would be possible for you to autograph my copy of the book. I would forward, along with the book, an addressed mailing envelope, sufficient postage, etc., for its return and would attempt to make this as simple as possible for you. An autographed copy would, I assure you, make the book even more treasured.

Every good wish to you, and I send much admiration.

Mary E. Allen
1601 - 18th St., N. W.
Apartment 914
Washington, D. C. 20009

Sincerely,



P. S. For your convenience, a stamped, addressed envelope is enclosed.

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June 25

Detail from the original
By Francisco de Goya (1746-1828)
Reproduced by courtesy of The Prado Madrid
Published by Gordon Fraser Fine Arts Bedford
Printed in England
Series R F 20/A 921



As you know, I've been working on a concordance of terms from physics and ~~Mind~~ with Jack Sarfatti, a theoretical physicist. This led to the month long working session in Big Sur. It could

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June 25

Dear Tad,

The effects of EST have diminished and I am back to the Pentathalon now in earnest. The broad jump and mile, I have finally concluded, are as good as most ~~of~~ current forms of the higher wisdom, ^{though} they ~~have~~ have ~~their~~ their liabilities. On July 5, I go up against some athletic monsters in the A.A.U. Western Regionals for over-forty-year-olds. One of them won the javelin in the 1956 Olympics. Ah well, if it goes badly I can turn back to Werner.

There was bad news of Christo's fence in the paper today. The article said he might have to postpone his application to the Coastal Commission until next year. We hope this doesn't stop you from coming. Can't we go out there and imagine it into existence. Or think up ~~some~~ some other project. Unfortunately, I haven't had time enough yet to go after the meeting here with Wilson. It's still in mind though, and ~~it~~ ^{it} will get you out here.

One reason for my crowded time is the novel, which ~~leads~~ leads me on to other reading, other thoughts and other chapters, an unraveling that is both exciting and frustrating. The other reason is that Esalen is alive with new projects which are going to take my time this ^{coming} fall and ~~the~~ winter. ~~For~~ Next January and February, for example, we're having a group of physicists down for a month to mull over the connections between theoretical developments in relativity and Quantum mechanics and consciousness. As you know, I've been working on a concordance of terms from physics and ~~mind~~ ^{Mind} with Jack Sarfatti, a theoretical physicist. This led to the month long working session in Big Sur. It could

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be a fruitful affair, and promise to make connections in various directions. Even with our UFO conference perhaps. It seems that there is more and more evidence from ~~some~~ experiments and theory in physics to support the notions and visions of yogis and shamans. This ~~xxxxxxx~~ convergence has been coming all ^{century} ~~entire~~ of course, but now it seems closer than ever. A very important experiment has been completed at Berkeley which has ~~xxxxxxx~~ the ^{more} adventurous physicists excited, an experiment that ~~shows~~ suggests/that the speed of light is not a final barrier to communication across space. ~~and that the observer~~ ^{Jack Sarfatti by the way, helped write a book that Dutton published - Space-Time and Beyond.} All of this is very exciting and frustrating to the closet introvert.

Thanks for the news of reaction to the Village Voice piece. What a backward set of facts! Thank God I've been hanging around the physicists with their notions of separate times and spaces: it helped me think of the thing as something ~~out~~ of the world of anti-matter! Especially the report that I started Esalen to bail out of debts incurred by Dennis! He gambled and lost, it is true, but just that one piece and seven years later. Any gambling that was done at the beginning was done by me with the land and my zero business sense. As my grandmother warned, I nearly lost it ~~all~~ for the dream. I wonder where Duffy got her facts. Is Charles Coulson still at work? Or Patty Hearst? We counted over ~~thir~~ thirty gross errors. Maybe it was Nixon himself. Ah well, Hunter Thompson is threatening suit against the Voice for a job they did on him. Maybewe'll line up the Dobermans for ^{yet} another go. ~~xxxxxxx~~ It would make a great sight, the six of us armed and the dogs out there in front of the Voice office.

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3.

More news on the sport front: we had a marvelous symposium at the U. of Oregon with the professional track stars, on sport and mind. Came away with Lee Evans, the Olympic 400 meter champion and world/^{record}holder in tow. Lee is working with us now to start a project with Black kids around the Zen Center here in S.F., training them in track of course. He is also working with Mike Spino to convert himself to the mile, something unprecedented for a champion ~~xx~~ so old in another kind of race. He is Black and handsome and gentle and full of visions that rival a yogis. The three of us worked out together yesterday and I am starstruck. ~~xxxxxxx~~ What an affliction I've got! Adolescence being ~~!~~ worked through again and again.

Also, I was named a Regent's Lecturer at U.C. Santa Cruz in the winter. Will be there for a month, expounding transformational visinns and worrying the Chancellor no doubt. It's a little hard to believe they asked me, given the usual invitees. Aldous Huxley is about as far out as they usually go. Any~~way~~, it was flattering, and Dennis's son is enrolling there in the fall so I can keep an eye on him.

So the winter is booked pretty solid. Then we are giving a major symposium in Paris in April. For that one, you and Judy must come. I really mean it. We must coordinate the trip. There will be a ~~gawx~~ group of us going as plans now stand and we could have a time. I will let you know as it develops.

We send our love to you both. I hope this July is full of ~~xxxxxxx~~ good times and that your father gains strength from ~~the~~ sun, and devoted family.

As usual,

Mile

Love to you
both too
Darius

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THE VIKING PRESS INC • PUBLISHERS

625 MADISON AVENUE, NEW YORK, N. Y. 10022

Cable: VIKPRESS Telex: 233776 Telephone: (212) PLAZA 5-4330

31 July 1975

Mr. Calvin Tomkins
The New Yorker
25 West 43rd Street
New York, New York 10036

Dear Mr. Tomkins:

We are delighted that we will be publishing your book, of essays during our coming spring/summer 1976 season.

I am enclosing a copy of our author's questionnaire. We have enough biographical information unless you have something you would like to change or add. What are most important to us in terms of promoting your book are the supporting lists requested on the third page. Any ideas or names you might care to give will be extremely helpful.

We have a photograph of you which we've used before. If you would prefer that we use a more recent one, perhaps you could send that along also. Or if you would like us to arrange for another photograph to be taken, we can do that as well.

We look forward to working on your book during the coming months.

Sincerely,

Alison B. Montgomery
Alison B. Montgomery
Assistant to the
Director of Publicity,
A. Richard Barber

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Robert Lescher

LITERARY AGENCY
155 East 71st Street
NEW YORK, NEW YORK 10021
249-7600 Cable: Micawber

July 17, 1975

Dear Mr. Greenstein:

I raised with the people at Viking the question you proposed relating to when they would like to publish Calvin Tomkins' new collection, and I had better quote from their response:

As to the query in your July 3 letter, we can't give you an exact publication date at this point, but I should think that April 1976 would be a reasonable date to pass along to Mr. Greenstein at The New Yorker.

I assume that the Profile of Tatyana Grosman can appear well before then. Your letter mentioned the possibility of its being published by October. May I assure Viking that they can plan on publication in April?

I have talked with Mr. Tomkins, who will of course prepare a credit line indicating that much of the material in this book first appeared, in slightly different form, in The New Yorker. I have also asked him, however, to check the wording of that credit line with you. It may differ from the usual acknowledgment, in view of the fact that at least one piece appeared elsewhere.

When the Profile of Tatyana Grosman has been published, I'll look forward to your sending me an assignment of copyright covering the pieces mentioned in my letter of June 25th to you.

Yours,

Mr. Milton Greenstein
The New Yorker
25 West 43rd Street
New York, New York 10036

RL:MSM
CC: Mr. Calvin Tomkins

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The
Lawrence Academy At Groton, Massachusetts 01450

CHARTERED 1793

July 28, 1975

Mr. Calvin Tomkins
Editorial Offices
The New Yorker
25 West 43rd Street
New York, New York 10036

Dear Mr. Tomkins:

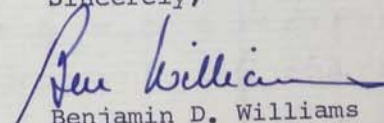
I have returned to the office to find your letter of the 27th on my desk.

I gather this has been responded to and, although the matter is closed, I take this opportunity for one final comment. Nothing draconian has occurred. as the possibility of Spencer's readmittance existed until Spencer himself decided to remain in Arizona. In short, you have been penalized for the sin of hope, a penalty which all of us have paid in one way or another over the years; I trust this will continue to be the case.

Please know we wish Spencer well. Your interest and support while Spencer was a student here is greatly appreciated.

Continued best wishes.

Sincerely,


Benjamin D. Williams
Headmaster

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180 EAST 79TH STREET

July 5-

Dear Mr. Tompkins,

At Barbara Burin's suggestion, I asked Cross and Dunlap to send you a copy of my book "A Pageant of Pattern for Needlepoint Canvas." Cross will re-issue the book this September at a less formidable price, \$15.95, but the new edition will duplicate the Athenaeum volume in all other aspects. I believe Barbara thought that the views on artisan work might be of some interest to you. I tried to re-examine accepted definitions and classifications of "creative" (a useful word) labor. I believe in subversion - a sort of spring-cleaning of the mind - as a prelude to invalidating or re-validating ideas, and to protect them, in this way, from settling into dead labels.

I don't know whether my explanation will be of use to you but I am delighted that the possibility has given me the opportunity to tell you how much I love your book on the Metropolitan Museum. It is a scholarly, adventure story and a diplomatic, wicked and vastly entertaining biography of the one museum in particular and of the institutions of art in general. I read it with enormous pleasure and will re-read it with great relish.

Sincerely,
Sheela Hawk

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Mr. Calvin Tomkins
Page Two

DONALD M. BLINKEN
277 PARK AVENUE
NEW YORK, N. Y. 10017

Arriving at my East Hampton home last Friday in March of
this year, I discovered to my surprise that nine or ten
tall lamp posts had been erected along the stretch
beginning with Hedges Road on the west and ending at the
Lily Pond on the east - a distance of no more than one
mile.

Mr. Calvin Tomkins



Third, I thought you might be amused to know about the
following recent series of events on my street (Lily Pond
Lane) in East Hampton, which could possibly lend itself
to a short front of the magazine item under the general
subject heading "Yes Virginia, There Is Responsive
Government."

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DONALD M. BLINKEN
277 PARK AVENUE
NEW YORK, N. Y. 10017

Dear Calvin Tompkins - a line to congratulate you on your profile of Betty - I really admire the way you capture the quality of the person you're writing about - This one so different from Georgia O'Keefe - which was equally good for her. I thought I remember with pleasure meeting you at Betty's wonderful 75th Birthday Party - Cordially, Maud Yorgan

concerning my activity during the 1950's.

Third, I thought you might be amused to know about the following recent series of events on my street (Lily Pond Lane) in East Hampton, which could possibly lend itself to a short front of the magazine item under the general subject heading "Yes Virginia, There Is Responsive Government."

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DONALD M. BLINKEN

277 PARK AVENUE

NEW YORK, N. Y. 10017

Mr. Calvin Tomkins
The New Yorker
25 West 43rd Street
New York, N.Y. 10036

Dear Calvin:

It was nice talking with you the other day; I hope to see Judy and you before too much time goes by.

I should like to cover three quite unrelated matters in this short note:

First, I thought your letter in rebuttal to Clive Barnes in Sunday's Times was very well stated. His reply was both ineffectual and somewhat outrageous in suggesting that the Cunningham Company's balance sheet be compared with that of two other companies which few have heard of and whose contributions to the development of modern dance really cannot be discussed in the same breath as that of Merce. Of late, Clive has more and more been going off the deep end.

Second, the enclosed list of works of art in my collection, which was prepared for a recent house tour, may give you a better idea of what I was talking about concerning my activity during the 1950's.

Third, I thought you might be amused to know about the following recent series of events on my street (Lily Pond Lane) in East Hampton, which could possibly lend itself to a short front of the magazine item under the general subject heading "Yes Virginia, There Is Responsive Government."

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Mr. Calvin Tomkins
Page Two

Arriving at my East Hampton home one Friday in March of this year, I discovered to my horror that nine 25 ft. tall lamp posts had been erected along the stretch beginning with Hedges Road on the east and ending at the Lily Pond on the west - a distance of no more than one-quarter of a mile. During the daytime, these light standards, which featured a right angle cross bar from which the bulb was suspended, resembled nothing so much as a series of hanging posts reminiscent of any Clint Eastwood film you or I could think of. Fortunately, we do not need Clint Eastwood to patrol Lily Pond Lane. At night the situation was even worse. The light standards produced a bright, blue/white light which would be ideal for the LaGuardia Airport parking lot but seemed inappropriate for a quiet, rural flavored street to which eight or ten families retreat each weekend precisely in order to get away from big city light and sound effects. Not only did the illumination from these lights blot out any view of the stars, but the high density illumination found its way into everyone's house, whether or not curtains were drawn.

As you would expect, the Mayor was contacted at once. He somewhat sheepishly admitted that he was responsible for the erection of these lights, had consulted with no one, except one home owner (who shall be nameless and whose penchant for illuminating his own home had become notorious) who had volunteered that street lighting would be a good idea. Overwhelmed by the protest of the other six to eight families along the stretch, the Mayor agreed to bring the matter before the Village Board and quite manfully accepted the consequences. The latter were, it turned out, financial in that the Long Island Lighting Company put the lights up at no charge to the Village in order (would you believe this in time of an energy crisis?) to encourage the consumption of more electric power. But, removal of the lights would be charged to the Village of East Hampton. Learning of this, one of my neighbors bet

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Mr. Calvin Tomkins
Page Three

me \$5.00 that the lights would never go away since unlike Boston of not so long ago, where public snow removal was non-existent on the perfectly logical theory that "God put the snow there and He will take it away," it seemed unlikely that the Village would agree to spend \$2,000-\$3,000 to take down what they had just put up.

For a while nothing happened, although the Mayor and Members of the Village Board confirmed the fact that they had agreed that the lights were inappropriate and that Long Island Lighting Company would be asked officially to remove them. But, in the end, virtue proved to be its own reward, for during the week of June 23, some four months after the lights were erected, they were removed. While this was indeed a modest victory and certainly can not be held up as an example to larger communities, it perhaps suggests that given good humored but strenuous citizen pressure at least elected officials do pay heed to local desires.

In any event, Calvin, as this is one of the few cheerful examples of Government at work which I am aware of in recent times, I thought you might like to know about it to use or not as you see fit.

With all best wishes, I remain

Sincerely,



Donald M. Blinken

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DONALD M. BLINKENWORKS OF ART BY ROOM

(Clockwise)

Gallery

DeKooning	"Pink Lady"	1948
DeKooning	"Study For Backdrop"	1947
Vicente	"#6 1956"	1956
Kline	"Heaume"	1958

Living Room

Rothko	"Three Reds"	1955
Rothko	"Untitled"	1946
Turnbull	"Standing Female Figure"	1955
Rothko	"Blue Over Orange"	1956
Rothko	"#117"	1961
Rothko	"Red over Three Browns"	1958

Small Hall

Tworlov	"Study for West Barrier"	1960
Vicente	"Drawing"	1958
Bauermeister	"Drawing"	1965

Study

Tworlov	"Figure"	1959
Giacometti	"Portrait of a Women"	1957
Giacometti	"Portrait of Douglass Cooper"	1956
Guston	"Drawing"	1951
Guston	"Drawing"	1960
Guston	"Drawing"	1960

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(Study Continued)

Guston	"Drawing"	1954
<u>Dining Room</u>		
Tworkov	"Q4-72 #2"	1972
Tworkov	"Blue Cradle"	1956
Guston	"Painter's Table"	1973
Hoffman	"Expansion"	1955
<u>Bedroom</u>		
Guston	"Cythera"	1956
Guston	"Drawing"	1954
<u>East Hampton</u>		
Vicente	"Collage"	1958
Yunkers	"Pastel"	1958
Tworkov	"West Barrier"	1960
Tworkov	"Study for House of Sun"	1952

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TY

Robert Lescher
 LITERARY AGENCY
 155 East 71st Street
 NEW YORK, NEW YORK 10021
 249-1200 Cable Messenger

THE
NEW YORKER
 25 WEST 43RD STREET
 NEW YORK, N. Y. 10036



June 25, 1975

July 1, 1975

Mr. Robert Lescher
 155 East 71st Street
 New York, N. Y. 10021

Dear Mr. Lescher:

Thank you for your letter of June 25th regarding a forthcoming Viking collection of pieces by Calvin Tomkins. As matters stand now, we hope to be able to publish the Profile of Tatyana Grosman by the end of October, and will then issue our usual form of copy-right assignment-and-license covering all the pieces.

As soon as you have a publication date - whether firm or tentative - for the book, will you please let me know. And I take it that you will of course have in mind the matter of an acknowledgment to The New Yorker in the front matter of the book.

Profile of Robert Wilson ("Time to Think," published January 13, 1975)

Sincerely yours,

Profile of Han Juno Paik (Published May 5, 1975)

The Viking book will also contain Milton Greenstein's entitled "E.A.T.," which was first published in The New Yorker on October 3, 1970. But this copyright has already been assigned to Mr. Tomkins by the magazine.

cc: Mr. Calvin Tomkins; you that the Viking volume will contain Mr. Tomkins' profile of Tatyana Grosman, which was first written by Mr. Tomkins several years ago and accepted by Mr. Shaw then.

MG:bs

(continued...)

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TY

Robert Lescher

LITERARY AGENCY
155 East 71st Street
NEW YORK, NEW YORK 10021
249-7600. Cable: Micawber

June 25, 1975

-2-

June 25, 1975

Mr. Tomkins revised this profile about a month ago, bringing
Dear Mr. Greenstein: expectation that it would appear later
this year. Viking hasn't yet given us a firm publication
As I mentioned several weeks ago, when we talked on the phone,
Viking will be publishing a collection of pieces by Calvin
Tomkins next year. Most of the pieces appeared first in
The New Yorker, and Mr. Tomkins has asked me to seek an
assignment of copyright on his behalf. Let me list here the
pieces that have already appeared, for which copyright
assignments will be required:

Profile of Henry Geldzahler ("Moving with the Flow,"
published in November 6, 1971)

Onward and Upward with the Arts ("Maybe a Quantum Leap,"
published February 5, 1972)

Profile of Jonas Mekas ("All Pockets Open," published
January 6, 1973)

Profile of Robert Wilson ("Time to Think," published
January 13, 1975)

Profile of Nam June Paik (Published May 5, 1975)

The Viking book will also contain Mr. Tomkins' piece entitled
"E.A.T.," which was first published in The New Yorker on
October 3, 1970. But this copyright has already been assigned
to Mr. Tomkins by the magazine.

I must also mention to you that the Viking volume will contain
Mr. Tomkins' profile of Tatyana Grosman, which was first written
by Mr. Tomkins several years ago and accepted by Mr. Shawn then.

(continued...)

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OCIETY

Robert Lescher

June 25, 1975

-2-

Mr. Tomkins revised this profile about a month ago, bringing it up to date, in the expectation that it would appear later this year. Viking hasn't yet given us a firm publication date for the book, and I can't very well formally request an assignment of copyright until this piece has appeared in The New Yorker, but perhaps you could let me know when publication in the magazine might occur, so that we could arrive at a firm understanding with Viking regarding the book publication date.

Yours,

Mr. Milton Greenstein
The New Yorker
 25 West 43rd Street
 New York, New York 10036

rl/mm

cc: Mr. Calvin Tomkins

I enclose a copy of a letter to Milton Greenstein regarding copyright in the piece being into the book. The will see that I mentioned, rather deliberately, the fact that the profile on Tompkins's books hasn't been published yet. I will share in the book's success.

I imagine you know what a good time I had on Sunday. It was a delight to see Judy again, and it's always a pleasure to see you. All that, and how much will you tell Judy how much we enjoyed the day?

Mr. Calvin Tomkins
 Museum of Modern Art
 11 West 53rd Street
 New York, New York 10019

rl/mm

75

f

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Robert Lescher

LITERARY AGENCY
155 East 71st Street
NEW YORK, NEW YORK 10021
249-7600 Cable: Micawber

June 24, 1975

Dear Tad:

I talked yesterday, briefly, with Alan Williams, and I pointed out that you and Barbara Burn seemed pleased with the notion of illustrating, more lavishly than was originally planned, the collection of pieces to be published next year by Viking. But I also pointed out that the contract holds you responsible for the costs of photographs, which of course is conventional in the book trade. I asked if he might be willing to have Viking pay those costs, and have them charged against your royalty account as an additional part of the advance, beyond the \$3,500 already agreed to. He said he'd be delighted to do so, and when he returns from his vacation in a few weeks, I imagine he will send a formal letter or a document reflecting that. So all you need to do is have Viking make those arrangements on your behalf, and I will tell Barbara that the costs are to be considered an extension of the advance.

Enclosed is a copy of my letter to Milton Greenstein, regarding copyrights on the pieces going into the book. You will see that I mentioned, rather delicately, the fact that the profile on Tatyana Grosman hasn't been published yet. I will share with you Greenstein's response.

I imagine you know what a good time Susan and I had on Sunday. It was a delight to see Judy again, and it's always a pleasure to see you. All that, and food too! Will you tell Judy how much we enjoyed the day?

Best,

Mr. Calvin Tomkins
Snedens Landing
Palisades, New York 10964



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Enclosure

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THE
NEW YORKER

No. 25 WEST 43RD STREET
NEW YORK, N. Y. 10036



May 28, 1975

EDITORIAL OFFICES

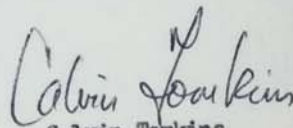
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The Editor,
The New York Times
229 West 43rd Street
New York, N. Y. 10036

To the Editor:

Clive Barnes is entitled to his critical view of Merce Cunningham's recent work (NYT, May 27, 1975), but as a journalist-critic he has indulged in a very peculiar misstatement of fact. The Cunningham troupe is not "unusually well funded," as Barnes suggests. Ironically, on the day that Barnes' notice appeared, crushing deficit projections forced Cunningham to cut a full week of rehearsal time from next season's Australian tour, and to abandon plans for a week of performances in a Broadway theater. Like all modern dance companies, Cunningham's struggles against desperate economic odds. Barnes's frivolous and inaccurate remarks will make this struggle more difficult.

Sincerely,


Calvin Tomkins

President, Cunningham Dance
Foundation, Inc.

SIA SOCIETY

5, 1975

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THE
NEW YORKER

No. 25 WEST 43RD STREET
NEW YORK, N. Y. 10036



EDITORIAL OFFICES
OXFORD 5-1414

June 17, 1975

The Editor,
The New York Times
229 West 43rd Street
New York, N. Y. 10036

Dear Sir:

In his "Dance View" column of June 15th, Clive Barnes writes that I "angrily responded" to his previous comments on the funding of Merce Cunningham's dance company. In view of the rather questionable journalistic ethics of Mr. Barnes's purporting to "answer" a letter that has not yet appeared in the Times, I resubmit the original for your attention: (see attachment).

Sincerely,

Calvin Tomkins
Calvin Tomkins

SIA SOCIETY

5, 1975

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No. 25 WEST 43RD STREET
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EDITORIAL OFFICES
OXFORD 5-1414

June 17, 1975

SIA SOCIETY

The Editor,
The New York Times
229 West 43rd Street
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5, 1975

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THE ASIA SOCIETY



June 25, 1975

Mr. Calvin Tomkins
The New Yorker
25 West 43rd Street
New York, N.Y. 10036

Dear Mr. Tomkins:

It was so nice of you to respond to my letter about Grace Morley and I understand the difficulties involved in trying to write something about her at a distance of such thousands of miles. If and when she should come to New York, I will arrange, if it is convenient to you, to have her meet you.

Meanwhile, I simply want to tell you that I enjoyed your profile of Betty Parsons. It conveyed beautifully her character and the flavor of her life and her gallery.

With best regards,

Sincerely,

Virginia Field
Associate Director
Asia House Gallery

VF/bw

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The
Lawrence Academy At Groton, Massachusetts 01450

CHARTERED 1793

June 25, 1975

Mr. Calvin Tomkins
Editorial Offices
THE NEW YORKER
No. 25 West 43rd Street
New York, New York 10036

Dear Mr. Tomkins:

Thank you for informing us of Spencer's school plans for his senior year. Although we regret that Spencer will not graduate from Lawrence, we can appreciate the reasons for continuing the present program. We wish Spencer continued success.

I understand that you wish your \$200.00 deposit returned. This we cannot do as the deposit is non-refundable. That amount is applied towards tuition for the year but when a withdrawal occurs the deposit remains with the school. This is fairly standard practice and is so stated on page 12 of the catalogue.

Please extend to Spencer my best regards.

Sincerely,

Benjamin D. Williams
Headmaster

ftn

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415 4th Avenue
Haddon Heights,
New Jersey-08035
June 10, 1975

Dear Mr. Tompkins,

Congratulations on a really first rate book, Living Well Is The Best Revenge. It is a haunting book - it never really let's you go!

I know many people that have read your book and are constantly refering it to their friends or passing the book on - or giving it as a gift.

Are you going to compile a more definitive study on the Murphy's? I thought that I had read somewhere you were the official biographier of the Murphy's. Also, was Living Well, originally published as - Villa America?

For several years I have been involved in research on the Fitzgerald's and their times. Last summer, I was in Cap d'antibes for several weeks. Villa America is now Villa Fiamma - located at Chemin de Mougins and Chemin des Nielles. The Mayor of Cap d'Antibes and a gardener of the Murphy's were known by a friend of mine, but I did not have a chance to meet with them.

The book, Gerald Murphy's Paintings, published by the Museum of Modern Art has been difficult to obtain. Finally, The Gotham Book Mart has located a copy and will send it to me.

BUT-most of all - Living Well Is The Best Revenge - has captivated me and I would like nothing better than meeting it's author - Calvin Tompkjns - could I?

Most Sincerely,

Howard Boulden

*Dear Mr. Tompkins,
You must have spent much
energy and time on Living Well.
The language is so beautiful and
clear and powerful and true. It
is really your best writing.
It needs only a few more
pages to be a masterpiece.
I hope you will publish it.*

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Answered 6/18

1975

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As a teacher of writers, I loved your understanding of Betty Parsons as catalyst (though the doggie illustration was in low-key bad taste and, I felt, cynical. You didn't do that, however, and we all must put up with layout artists!)
 Thanks for having the talent to have fun with talent. She shines because you can capture, without reining. — Barbara Graybeal Kremer

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pleated. How do you do this?? For all the details, the international "coverage" your reader never feels you pressed for space, nor hurried, nor "squeezed".

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Answered 6/18

For all that we've known Betty so long & under many different circumstances besides her New York scene, you revealed many which she never touched-on with us. This, part of Betty's "charm" as she is & concerned about the past. It's the Here + Now + the excitement of the new Tomorrow that make her such a fountain of youth.

As I think across the many, many contributions you have made through your profiles, I couldn't say you "favored" one subject more than another. This, is to me, remarkable + has made you a "model" of truth + dependability. Of course you must have "favorites" even if you pick your own subject matter - As we admit Betty to be one of our most favorite, we want to thank you for "giving her" to her old admirers and now, hundreds of new ones.

Sincerely

Ruth Washburn

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James K. ...

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Answered 6/18

Jan 15 1975

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From: ~~Yves Bonnefante~~ Washburn
 To: ~~Victoria Heine~~ Gallery
 122 East 64th Street
 New York (10021)
 N.Y.

around them it is
 the market.
 Hope to see you soon.
 As ever,
 personal accomplishments,
 As an artist, in a very many mad
 situation; all that is built in to her
 wonderful "I give them walls, they
 do the rest" I am grateful to
 be quoted. Cordially

220 MADISON AVENUE - NEW YORK 10017 212-692-2300

James Tzuc

not - a blow to George and not had for a while, Leo Litvak,

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Answered 6/18

Jan 15 1975

THE CONDÉ NAST PUBLICATIONS INC.

Dear Calvin Tomkins.

Congratulations on your beautiful sensitive, Profile. Betty Parsons

I think you reveal admirably her many facets and struggles,

and very personal accomplishments, as an artist, in a very hard

situation; all that is built up to her wonderful "I give them walls, they

do the rest" I am grateful to be quoted. Cordially

James Fitzgibbon

330 MADISON AVENUE NEW YORK 10017 212 692-2500

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Monday, May 5

THE CONDÉ NAST PUBLICATIONS INC.

5 June 1975

1g.

Mr. Calvin Tompkins
NEW YORKER MAGAZINE
25 West 43rd Street
New York, NY 10036

Dear Calvin:

I thought your profile on Betty was a great success.
She is a marvelous old girl and you certainly cap-
tured the spirit and her spirit.

al

If your newsstand sale shows a little "bump up"
around midtown it is only because I am cornering
the market.

Our love to Judy. Hope to see you soon.

As ever,

ed

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ard,

For example, is saying that Werner is the wisest man she has ever
met - a blow to George and me; and for a while, Leo Litwak, a

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Monday, May 5

Dear Tad,

Forgive the long delay in answering your letter, but I have been made temporarily goofy by two weekends of the EST training. After the first weekend, it seemed like I was on about 75 micrograms of LSD, and on that Friday afternoon^I had what I think was a genuine poltergeist experience - or at least a proto-poltergeist experience (the dishes rattled, the vine in the hall fell down, and a book fell off a shelf, with no discernible cause, - earthquake, explosion or other) - while I was working on the novel. After the second weekend I went into a rage against the fascism of EST, their brainwashing and hardsell techniques, their outrageous claims. The potential believer was turned into the anti-believer, and on Tuesday night delivered himself of all criticisms, malevolence and free advice to the founder, Werner Erhard himself. This was accepted with the usual good and equable grace by the founder. Cigars and pipes were shared, and I now have reached a more level state of mind. ^{However} Sam Keen thinks that I have been presented with a koan: that this time in the world of ^{the} human potential I am forced to see the real possibility of evil, that there is no way I can gloss over this one. Of course Sam likes to see me coming down to earth all the time, and this makes part of that story, but there is some truth to his ^{theory}, I think. Werner has created a powerful creative New Age sawdust revival - with a machine to go with it - that is sometimes scary in its fanaticism and power to convert everyone in sight. Lilly Leonard, for example, is saying that Werner is the wisest man she has ever met - a blow to George and me; and for a while, Leo Litwak, a

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good tough-minded ex-analytic philosopher, was saying that EST was finally making him understand the Platonic method. At least three physicists at the training were saying that EST is a vehicle for communications from other planets or planes (saying it seriously) and going around wide-eyed telling people that Werner is a genius in physics (even though he hasn't worked in the area yet). God, for a while there, I thought it was already 1984, and I come away more convinced than ever that hardly anyone has a very good education in these and other things. How enthusiasm can sweep us away! And how we lack better kinds of enthusiasm to make us like this!

Forgive me if I sound ~~overwrought~~ ^{overwrought} but the whole thing has left me like that. Sam is right about one thing: EST is part of my waking up - even if it's waking up to things that Werner didn't intend. With me, he's tried to make one convert too many. We remain friends however, and this Thursday night another salon will be held at which George, Sam, Stuart Brand and I will hold forth together against him and Lilly and the other believers. If anything newsworthy transpires, I will tell you about it. (Watch your daily paper for news of ^{something} truly drastic.)

Thanks for accepting those changes, -I appreciate your care in this ~~very~~ ^{so} much. Wish there were a few others like you in the world telling us all what was happening. I do come to appreciate a sane, insightful mind/^{like yours} that is willing to venture. (After these last two weeks I have moments of real despair).

I'm back to the novel though, ^{and am} ~~am~~ happy about it. Jack Macrae wrote to say he was interested in it, and I thank you for that. In a couple of months I should be ready to show it to a few. I'm piling up points for the Senior's Pentathlon - maybe it's my real calling. I have enough now to have won the 1973 national ^{AAU}

(over)

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Hunter College

OF THE CITY UNIVERSITY OF NEW YORK 188 PARK AVENUE, NEW YORK, N.Y. 10021 DEPARTMENT OF MUSIC

Answered

5/15/75

Flat 102,
197 DOMAIN ROAD,
SOUTH YARRA 3141,

463 West Street (G-219)
New York, N.Y. 10011
(212) 691-1793 or 691-1000
VICTORIA,
AUSTRALIA.

Mr Calvin Tomkins,

Journalist,

The New Yorker,

25 West 43rd Street,
N.Y. 10036.

May 1, 1975

15/5/75

I visited with Rosaria and Bill Donnelly several weeks ago, and
Rosaria gave me your address.

Dear Mr Tomkins,

I was writing a book on Cole Porter and have read your article in the New Yorker Jan. 13
1975 on Robert Wilson, I am a playwright doing similar work to Wilson and I am very
keen to get in contact with him or the theatre group with which he works.

I have read your article in the New Yorker Jan. 13
1975 on Robert Wilson, I am a playwright doing similar work to Wilson and I am very
keen to get in contact with him or the theatre group with which he works.

I would be grateful for any elaboration you might give me on this point.
Enclosed is an envelope addressed to myself.
Enclosed is an envelope addressed to myself.

Robert Wilson's address, or the address of the theatre he now works with?

Enclosed is an envelope addressed to myself.

Very thanful for any help.

Sincerely,

Your Sincerely,

(JOHN A. BECKETT)

Mr. Calvin Tomkins
The New Yorker
25 West 43rd Street
New York, N.Y. 10036

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Hunter College

OF THE CITY UNIVERSITY OF NEW YORK | 695 PARK AVENUE, NEW YORK, N.Y. 10021 | DEPARTMENT OF MUSIC

463 West Street (G-219)
New York, N.Y. 10014
(212) 691-1793 or MU6-3688

Telephone
360-2338

May 1, 1975

Dear Mr. Tomkins:

My belated congratulations on your Living Well Is the Best Revenge.
It is a masterpiece.

I visited with Honoria and Bill Donnelly several weeks ago, and
Honoria gave me your address.

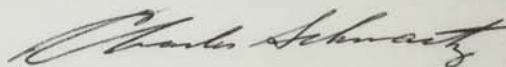
I am writing a book on Cole Porter and have read every word in
Living Well dealing with the Porters. You mention that Linda Porter
had "invited Stravinsky down to Antibes to teach her husband harmony
and composition; after a consultation with the Murphys, Stravinsky had
declined." I am intrigued by what the Murphys said to Stravinsky. I assume
they told Stravinsky that Porter was not ready to study with him at that
time.

I would be grateful for any elaboration you might give me on this point.
Needless to say, if you could spare a bit of time, I would be delighted
to speak with you personally at your convenience.

I am enclosing a flyer dealing with my book on Gershwin, published about
a year ago, as well as a schedule of Composers' Showcase concerts, which
I direct. I hope to be able to include a two-piano version of Within the
Quota next season at the Whitney, along with slide projections of Murphy's
designs for the work.

Kindest regards.

Sincerely,



Charles Schwartz

Mr. Calvin Tomkins
Palisades, N.Y. 10964

enc.

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DOROTHY NORMAN
FURTHER LANE BOX 914 EAST HAMPTON NEW YORK 11937

Robert Lascber

LI TRAVEL AGENCY
153 East 71st Street
NEW YORK, NEW YORK 10021
249-7600 Cable Number

May 8, 1975

Dear Tad,

Here I go again: Your piece on Paik is brilliant. I salute you. When will I ever see you and Judy again? Are you coming out this way this summer? I miss you both. I send my love to you both. And again I salute you.

Warmly,

Dear Mr. Hoffman:

Thanks very much for your note regarding the credit line that should appear in my book with the text by Calvia Moskine. Here's the line Moskine just conveyed to me:

The text of this work appeared originally in The New Yorker, in slightly different form.

All best,

Mr. Michael E. Hoffman
Aperture
Elm Street
Millerton, New York 12546

RL:NMH

CC: Mr. Calvia Moskine

during that last evening together, Search is just too valuable

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Robert Lescher

LITERARY AGENCY
155 East 71st Street
NEW YORK, NEW YORK 10021
249-7600 Cable: Micauber

May 8, 1975

Dear Mr. Hoffman:

Thanks very much for your note of May 6th, regarding the credit line that should appear in your Paul Strand book with the text by Calvin Tomkins. Here's the line Tomkins just conveyed to me:

The text of this work appeared originally in The New Yorker, in slightly different form.

All best,

Mr. Michael E. Hoffman
Aperture
Elm Street
Millerton, New York 12546

RL:MSM

BC: Mr. Calvin Tomkins

during that last evening together, search is just too valuable

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Tuesday, April 15

Dear Tad,

These left over reservations about the profile still simmer, so with one more call upon your generous spirit, here they are.

In regard to my parents during those early days in Salinas, could we simply say something like this: "...there were sunny times and dark times, fights and separations (or however it goes now) ...and etc., but through it all their fidelity to one another and to us held the pain and the joy together and contributed, I think, to my sense of a happiness and a meaning that is lurking through all the contrary appearances." I just don't want to lay those memories of drinking and alienation upon them, mainly because such memories seem so dim, so unimportant next to the support and the love they have given to Dennis and me through all our crazy years. When I think of what they've put up with, I become more and more grateful to them both.

The other change I would like is the elimination of the sentence "if I can't disentangle myself from Esalen, I guess I'll have to kiss it off." (or however it goes) After this last weekend in Big Sur, I have to say that the situation has gotten to a point I like at last. We have the beginnings of a financial margin now, and the staff is bending over backwards for me. Come the fall, I should be able to try some new things out - without getting involved in the administrative details. The "kiss it off" phrase sounds a little petulant, I think, and is ~~inappropriate~~ inappropriate to the present situation. As we agreed during that last evening together, Esalen is just too valuable

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to give up. It is a place where many of us can explore some of the ways of the future. That kind of remark would offend some of the people who have worked to get me the time and freedom to do the things I ~~wax~~ want to do.

~~And~~ And finally, I am writing an essay for the Journal of Transpersonal Psychology on the varieties of transformation in the contemplative disciplines. There may be a line or two you will want to use. Anyway, I'll send it along in a couple of weeks.

I appreciate your kindness in this more than I can say. There are so many tender places...

Well what did you think of the trip? We enjoyed it all along the way, right down to the Schrammsberg which I and the Millers drank last night when they appeared unannounced at Whiting St. around eleven P.M. to ask ~~me~~ for a substantial donation to their medical project. We drank down the bottle ~~and~~ then I said "no"! Thank God you ~~me~~ left it behind; otherwise I might be out another several thousand for something that will get more-than-funded anyway.

Memories of you and Judy are strewn about the apartment, — bottles of Mondavi unopened still, Judy's pictures of me, a row of your books, a growing collection of letters, notes for a conference on the artistic and psychological avante-gardes, and a few last footprints on the rug. Come back and leave more marks behind.

As ever,

Smile

P.S. Dulce sends hugs, kisses, and "a peeled orange" (?)

P.P.S. Dulce is also having Judy's scarf cleaned and has found a sourdough starter which she will send along.

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THE PACKER COLLEGIATE INSTITUTE
170 JORALEMON STREET
BROOKLYN, NEW YORK 11201

Robert L.
151 East 71st
New York, NY
249 7492

Tael:

Tucked away in a book-
case corner in Harbour Island
Island was a copy of Inter-
mission. I took it from the
shelf and reread it. how
it's on my shelf in Brooklyn
(someone had borrowed and
returned mine.)

I found it more involving
than when I read it first.
What everyone who has moved
to the suburbs has felt

up half the page, nothing else to write about?

here,
Applied here

cab drove to hotel
Minn, Minn
11/11/2017 75

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Robert Le
155 East 71st
New York, NY 10021

in the years since, you outlined
for them early on.

In any case it was like
coming home in time and
place to find you there

Here Love to Judy. Call when
you get back. Perhaps we
can lunch.

Jack

Calvin
New York
New York
Cue
let you
there

up half the page, nothing else to write about?

here,

Applied here

cab drove to hotel
Minn, Minn
11/20/75

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Robert Lescher

ARTIST'S ADDRESS

155 East 71st Street

NEW YORK, N.Y. 10021

242-1600 Call

Dear Judy and Calvin:

April 2, 1975

Dear Ted:

We've survived Detroit [Leland House - "most secure hotel in city" - 2 locked doors before the elevator - "don't go out on the streets at night"], and Chicago [Mandel Hall] to be overcome by the hospitality of Minneapolis [Crosses on the breakfast table], Anyway, to let you know - report from the road, minor shenanigans, Major Events [now up to #127]. We've had photos in Chi + Min that took up half the page. Nothing else to write about?

here,
 here

Rob Snow (hotel
 Minn, Minn
 11/12/75

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Rober
LITERA
155 Ea.
NEW YORK
249-7600

3200 IDAHO AVENUE NW

31 March 1975

1003

Calvin Tomkins,
The New Yorker
23 West 43rd Street
New York, N.Y. 10036

Dear Cal,

Bucky and I are delighted to learn from your kind letter of 21 March that the review of SYNERGETICS is being assigned to George Steiner. We realize he may not want to review it but we are delighted that he will at least be confronted with it. I think Mr. Shawn couldn't have paid Fuller a better compliment.

Did you notice Lewis Mumford's salvo against RBF in the NEW YORKER of 10 Mar '75, (p.44)? Bucky is "very pleased" that Mumford has "fired the first shot" and bared a lifelong hostility against RBF, who says Mumford will never forgive him for writing a review in the old NATION saying Mumford doesn't understand what technology is. They were born six months apart.

Many thanks for your good offices,

Ed Appleballe

to encourage Mr. Shawn to run the remaining unpublished pieces before March, if the book were to come out shortly after that. If he doesn't run those remaining pieces until after March, the publication would have to be postponed accordingly. We can discuss those matters when you return.

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Robert Lescher

LITERARY AGENCY
155 East 71st Street
NEW YORK, NEW YORK 10021
249-7600 Cable: Micawber

April 2, 1975

Dear Tad:

I tried just a few moments ago to reach you at the San Francisco number you left with Janet Groth of *The New Yorker*, but the operator interceded to say that the number had been changed to a new unlisted number, so I am resorting to the mails instead. On the chance that this letter doesn't reach you, however, I'm sending a copy to your home at Snedens Landing for your return around April 14th.

I just talked with Alan Williams at Viking, and they want very much to undertake the new collection. They're not sure how well it will sell, but they regard the book as a valuable one, and of course they place a high value on you as well. We worked out some tentative terms, subject to your approval, and I will recapitulate them here.

Viking would pay an advance of thirty-five hundred dollars (two thousand on signing and fifteen hundred on publication) against royalties of ten percent on the first five thousand copies sold, twelve and a half percent on the next twenty-five hundred copies sold, and fifteen percent thereafter. Should they also do the book later in their own paperback line, they would pay a seven and a half percent royalty (which is more, I believe, than they have paid). There would be no option on your next work, of course, and Viking would hope to publish next March or April, although of course they could publish anytime between March and August of next year. That means, of course, that you would have to encourage Mr. Shawn to run the remaining unpublished pieces before March, if the book were to come out shortly after that. If he doesn't run those remaining pieces until after March, the publication would have to be postponed accordingly. We can discuss those matters when you return.

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Robert Lescher

April 2, 1975

003

-2-

Alan asked if you might be willing to work with Barbara Burn who has done a number of art books and who is a very nice girl. I thought you would have no objection to that, and he made it clear that your working with her implied no diminution of interest on his part.

Would you let me know how this strikes you? By and large, I'm pleased, and I would love to see you go ahead with them.

Always,

Mr. Calvin Tomkins
2 Whiting Street
San Francisco, California

rl/mm

cc: Snedens Landing
Palisades, New York

Mr. Calvin Tomkins
2 Whiting Street
San Francisco, California

cc: Snedens Landing
Palisades, New York

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is
ts).

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Robert Lescher

LITERARY AGENCY
155 East 71st Street
NEW YORK, NEW YORK 10021
249-7600 Cable: Micauber

003

April 2, 1975

Dear Tad:

I've been dying to reach you, to say that Susan and I are going out to Georgia O'Keeffe's for a visit on April 11th, when we expect to read the manuscript and to confer with her on matters relating to production, and to advise her on appropriate publishers. Instead of writing, as you said she might, she called me the other day after you and I last talked, and we had a marvelous forty-five minute chat. I must say I continue to like her immensely. There's much to like, but I'm particularly intrigued by her candor.

I do want to thank you again for putting her in touch with me. I don't know whether the project will go forward yet, because that may depend on what happens when we are there, but of course I have high hopes and I will report back to you around the 14th. But it's such a pleasure, even if nothing else comes of this, to be in touch with her again.

Susan and I will be arriving in Santa Fe early evening on Thursday, April 10th, and we will be with O'Keeffe all day Friday. We are going to stay at The Bishop's Lodge, just outside Santa Fe, and should you have any reason to call, you can reach me at (505) 983-6377. On Saturday, the 12th, we expect to drive up to Taos and if you have any hints on what we should see or where we might eat, I'd love to know. I hope you and Judy are having a marvelous time yourselves. We are eager to see you.

All best,

Mr. Calvin Tomkins
2 Whiting Street
San Francisco, California

rl/mm

cc: Snedens Landing
Palisades, New York

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RS.
RS
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GEORGE H. QUINBY
26 MC KEEN STREET
BRUNSWICK, MAINE 04011

3/19/75

10003

MR. GALVIN TOMKINS
THE NEW YORKER
25 WEST 43RD ST., N.Y.C. 10036

DEAR MR. TOMKINS:

THANKS FOR YOUR KIND REPLY TO MY LETTER CONCERNING ROB WILSON. I'M NOT SURPRISED TO LEARN THAT HE'S STILL PERSONA GRATA IN IRAN, OR ANYWHERE ELSE. HE'S SO FULL OF CHARM AND WHAT APPEARS TO BE UNSELFISH LOVE FOR HUMANITY THAT HIS SUGGESTIONS - HOWEVER IM-MODEST - ARE ACCEPTED WITHOUT ANY OF THE CYNICAL DOUBT THAT MEETS MOST INNOVATORS. YOU DOUBTLESS GOT AS MUCH FUN FROM THE TIMES INTERVIEW LAST SUNDAY AS DID I; THE EXPERT ON "THE PRIVATE WORLD OF BALLET", WHO IS, OF COURSE, SOMEWHAT INFLUENCED BY JEROME ROBBINS - A MAN TO WHOM WE SHOULD ALL FEEL INDEBTED FOR BRINGING OUT THE DELIGHTFUL HUMOR OF OH, BAD, POOR BAD, A BUST IN LONDON WITH STELLA ADLER BUT A HIT IN N.Y.C.

I WAS SIMILARLY AFFECTED BY WIDE-EYED ENTHUSIASTS AMONG MY FORMER IRANIAN STUDENTS AND BY MY FIRST MEETING WITH "ONE OF THE MOST EXTRAORDINARY CREATIVE ARTISTS OF OUR TIME." IT WAS ONLY AFTER HIS MESSING UP THE FESTIVAL SCHEDULE, SEEING HIS SHOW, AND GETTING THE REACTION OF A COUPLE OF IRANIAN GRADUATES OF THE ROYAL ACADEMY OF DRAMATIC ART IN LONDON THAT I BEGAN TO WONDER WHETHER THEIR "CHARLATAN" MIGHT NOT APPLY. MY OBJECTION TO HIS SHIFTING THE TIME AND PLACE OF HIS PERFORMANCES MAY BE BLAMED ON MY EARLY TRAINING AS A STAGE MANGER; AND FROM WHAT I'VE SEEN OF MOST IRANIANS, THEY PROBABLY GLORY IN ANY ONE WHO REFUSES TO FOLLOW A SCHEDULE.

I SHALL LOOK FORWARD TO REVIEWS OF QUEEN VICTORIA AND WATCH THE VARIETY REPORTS ON TICKET SALES WITH

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GREAT INTEREST. SHOULD THE CRITICS LOVE HIS WORK AND THE AUDIENCES MAKE QV A HOT TICKET, HE'LL PROBABLY BE SUBJECTED TO THE SAME KIDDING MY FORMER ASSOCIATE ARBE QVANESSIONIAN RECEIVED WHEN HIS PRODUCTION OF CAMUS' SALIGULA SUCCEEDED IN TEHRAN AFTER BEING SHOWN AT THE SHIRAZ FESTIVAL: "YOU'RE A POPULAR AND COMMERCIAL SUCCESS AND NO LONGER AN ARTIST!" WOULD GAGE AND SCHECKNER ACCEPT ANY ONE WHO MADE MONEY?!

003

I'VE ALWAYS INSISTED THAT THE AUDIENCE IS THE BASIC ELEMENT IN THE THEATRE; AND SHOULD THEY FLOCK TO QUEEN VICTORIA, I'LL HAVE TO WRITE A COUPLE OF IRANIANS THAT THEY USED THE WORD "CHARLATAN" IMPROPERLY.

SHOULD BOWDOIN ALLOW ME TO OFFER A SEMINAR ON O'NEILL NEXT WINTER (AS I DID FIVE AND SIX YEARS AGO BEFORE MY RETIREMENT) THUS REQUIRING THAT I COME TO N.Y.C. TO SEE ALL GOD'S SHILLUN, PERHAPS YOU COULD JOIN ARTHUR GELB AND ME FOR A LUNCH AT SARDI'S.

GHEERIO,

Geo. H. "Pat" Quinby

BS

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E. P. DUTTON & CO., INC. 201 Park Avenue South, New York, N.Y. 10003

JOHN MACRAE, III, President

March 10, 1975

Mr. Calvin Tompkins
Snedden's Landing
Palisades, N.Y.

Dear Calvin Tompkins:

*Tad - This note is called from
Bill Whitehead's remarks.*

There seem to me at least three "constellations" of major thinkers with which Tompkins could have some contact and facility. One I call the "radical conservatives," a group of thinkers who call for sweeping changes in our institutions, but in the name of values that might be considered "conservative." This group might include Edgar Friedenberg, John Holt, Ivan Illich and Thomas Szasz.

A second group might be the "consciousness changers," the thinkers who are either making the breakthroughs at the scientific end (the pioneers) or those who are relating those changes to our culture. The changes I'm referring to are those brought about by the discovery of new scientific paradigms, psychic discoveries, etc. These might include John Wheeler, David Bohm, John Lilly, Philip Slater, and Brendan O'Regan.

A third group are what I call the "cyberneticists." For this group, the changes most important to our culture and the changes within ourselves are part of a continuous cause-and-effect chain. The most important figure here is Gregory Bateson who was the first to apply cybernetic theory to the social sciences. There are other interesting figures, though, who may be lesser known, but brilliant. One is Heinz Von Forster, a remarkable thinker who John Brockman is pursuing, who teaches, I believe, at the U. of Illinois. And there are others.

It would be an ambitious program, but potentially very, very exciting... Tompkins could do a series of profiles for the New Yorker, then group them together in three books (or there might be more, or less, depending on Tompkins' own thoughts). But I think it important to keep the groups of subjects separated according to their primary outlook. He has an extraordinary ability to make difficult material not only accessible, but fascinating.

How does this sound to you?

As ever,

JM/crs

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STATE OF NEW YORK
EXECUTIVE CHAMBER
ALBANY 12224

HUGH L. CAREY
GOVERNOR

March 10, 1975

Dear Mr. Tomkins:

It gives me great pleasure to announce that the Cunningham Dance Foundation has been chosen as one of the eleven recipients of the 1975 New York State Award. Established in 1966, this award is to honor those who have demonstrated concern for the physical beautification and quality of artistic life in our state. The Cunningham Dance Foundation is receiving the award this year for its continually innovative work, incorporating art and music, which has exerted a seminal influence on contemporary choreography.

The awards will be presented in May at a ceremony to be held in Albany. I sincerely hope that you will be present to personally accept the award at that time. A reception for all invited guests will follow the ceremony.

I have asked the New York State Council on the Arts to handle the arrangements for the formalities of that day, and you will be hearing from them shortly. May I request that you withhold from the press any news of your award so that the Council's press efforts can be especially effective.

At this time I would like to express my personal congratulations and appreciation to you for your important contribution to the artistic betterment of our society.

Sincerely,

A handwritten signature in blue ink that reads "Hugh L. Carey". The signature is fluid and cursive, with the first name "Hugh" being particularly prominent.

Mr. Calvin Tomkins
President, Board of Directors
Cunningham Dance Foundation
463 West Street
New York, New York 10014

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GEORGE H. QUINBY
25 MC KEEN STREET
BRUNSWICK, MAINE 04011

2/1/75

Answered
3/13/75

MR. GALVIN TOMKINS
6/0 THE NEW YORKER
25 WEST 43RD STREET, N.Y.C. 10036

DEAR MR. TOMKINS:

I'M WRITING TO THANK YOU FOR YOUR PROFILE OF ROBERT WILSON IN THE NEW YORKER FOR JANUARY 13TH; IT MUST HAVE BEEN A TOUGH ONE TO PUT TOGETHER, CONSIDERING THE CURIOUS BACKGROUND AND ACCOMPLISHMENTS OF THE SUBJECT AND THE STRONG FEELINGS BOTH PRO AND CONTRA AMONG HIS ADMIRERS AND CRITICS. IT SEEMS TO ME THAT, WHILE MAINTAINING A REMARKABLY OBJECTIVE REPORT, YOU MANAGED TO EXPLAIN THE REASONS FOR HIS BEING A CONTROVERSIAL FIGURE. LIKE HIS ASSOCIATES GAGE AND SCHÉKNER, WHOSE PLACE WILSON TOOK AT THE FESTIVAL OF ARTS IN SHIRAZ LAST AUGUST, HIS ART BROADENS THE PREVIOUS CONCEPT OF THAT MOST COLLABORATIVE OF ARTS - THE THEATRE - TO INCLUDE MUSICAL INNOVATIONS, ARCHITECTONIC OVERTONES, AND PSYCHOTIC AND/OR CLINICAL THERAPIES.

THE ONE ITEM I'D HOPED TO FIND IN YOUR EXTRAORDINARILY COMPREHENSIVE PICTURE OF THE MAN WAS HIS TRIP TO SHIRAZ LAST AUGUST. AS A GUEST-DELEGATE AT THAT FESTIVAL, I WAS NATURALLY INTERESTED IN MY OWN COUNTRY'S REPRESENTATIVE, ESPECIALLY WHEN I READ OF HIS PREVIOUS VISIT AND LEARNED THAT HE'D REDUCED HIS OFFERING FROM KA MOUNTAIN'S SEVEN DAYS AND NIGHTS IN '72 TO 45 MINUTES. I MET HIM AS HE CONGRATULATED MY FRIEND AND FORMER DESIGNER ARBE OVANESSIAN ON HIS DIRECTION OF GALIGULA, AND YOUR DELIGHTFUL DESCRIPTIVE PHRASES "A MIXTURE OF DIFFIDENCE AND AUTHORITY, GENTLENESS AND POWER" WAS AT ONCE APPARENT. HOWEVER, WHEN IT WAS ANNOUNCED THAT HE'D ASKED THE EMPRESS TO SHIFT HIS PERFORMANCES FROM THE 400-SEAT THEATRE TO WHICH HE'D BEEN ASSIGNED INTO "THE GARDEN OF A FAMOUS HOUSE IN SHIRAZ" WHICH SEATS ONLY 200, IT WAS OBVIOUS THAT THE MANAGEMENT OF THE FES-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TIVAL WOULD HAVE TROUBLE WITH HALF THE PEOPLE TO WHOM TICKETS HAD BEEN ASSIGNED; AND THE DOUBLING OF PLAYING TIME TO 90 MINUTES FURTHER INTERFERED WITH THE TIMING OF OTHER EVENTS. AT THE FIRST PERFORMANCE, TO WHICH I WENT WITH IRAN'S DISTINGUISHED ACTOR AND DIRECTOR AMVAR, SO MANY TICKET HOLDERS TRIED TO ATTEND THAT A BALCONY WAS IN DANGER OF COLLAPSING, THE SHOW WAS DELAYED OVER AN HOUR WHILE HALF THE AUDIENCE WERE BEGGED TO LEAVE, AND WILSON WAS VIOLENTLY ATTACKED BY IRANIAN STUDENTS NEXT MORNING AT THE CONFERENCE ON HIS PRODUCTION FOR HAVING FORGED OUT THAT PART OF THE AUDIENCE MOST EAGER TO ATTEND. MANUSHEUR AMVAR AND I - WHO HAD LEFT BEFORE THE FIRST PERFORMANCE STARTED - RETURNED FOR A LATER SHOWING BEFORE THE EMPRESS AND FOUND LITTLE OF SIGNIFICANCE DRAMATICALLY OR THEATRICALY IN WATCHING HIS THERAPY ON YOUNG KNOWLES. INCIDENTALLY, THE LATTER INTERRUPTED THE CONFERENCE ON THE PRODUCTION BY BLOWING OR WHISTLING INTO A MICROPHONE STEADILY WHILE LA LUBAR REVOLVED SLOWLY BETWEEN THE AUDIENCE AND THE PANEL; WILSON MADE NO EFFORT TO IMPROVE THE COMMUNICATION. I WAS NOT SURPRISED TO HAVE MANY IRANIANS DISMISS WILSON AS A "CHARLATAN." AND I WAS SYMPATHETIC TO THOSE RUNNING THE FESTIVAL IN THEIR OBJECTION TO AN ARTIST WHO HAD DOUBLED THE TIME ASSIGNED TO HIM AND HALVED THE NUMBER ABLE TO ATTEND HIS SHOW. HE CERTAINLY GOT ADDITIONAL PUBLICITY IN DOING SO, BUT ONLY AT THE COST OF INCIVILITY.

FROM WHAT I SAW OF WILSON AND HIS PERFORMANCE AT SHIRAZ, I'D CONSIDER YOUR ACCOUNT OF HIS BACKGROUND AND STALIN A VALUABLE AND FAIR ASSESSMENT OF HIS WORK, WHICH MAY INDEED BE IMPORTANT IN THE CURRENT THEATRE AND PERHAPS IN PSYCHIATRIC THERAPY. THAT YOU WERE ABLE TO REPORT WITH SUCH ~~A COMBINATION OF~~ OBJECTIVITY IS A TRIBUTE TO YOUR EMOTIONAL STABILITY. I HOPE THAT MANY THEATRE FOLK WILL READ AND ANALYZE THE ARTICLE.

YOURS VERY TRULY,

Geo. H. "Pat" Lumbry
 DIRECTOR OF DRAMATICS EMERITUS - BOWDOIN COLLEGE.
 LECTURER ON AMERICAN THEATRE, TEHRAN UNIV. 156-857 AND 162-163.

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Robert Lescher

LITERARY AGENCY
135 East 71st Street
NEW YORK, NEW YORK 10021
249-7600 Cable: Micauber

February 25, 1975

February 12, 1975

Dear Tad:

I'm happy to enclose, for your signature, three copies of the agreement with APERTURE, INC., covering your book with Paul Strand. These agreements conform to the understanding Mr. Hoffman and I had. If these have your approval, would you please sign and return all three to me, and would you have your signature witnessed at the same time? I will then return the contracts to Hoffman for his signature, and eventually I'll be sending one fully executed copy back to you, along with the check representing the first half of your advance.

It might not be premature now for you to ask Mr. Greenstein for an assignment of copyright on the Paul Strand article which first appeared in The New Yorker. He will want to designate the correct credit line as well. If he wishes to send that directly to Aperature, I would appreciate your having him send me a copy simultaneously.

Mr. Calvin Tomkins
25 West 43rd Street
New York, New York 10036

All best,

RL:MSM
Mr. Calvin Tomkins
The New Yorker
25 West 43rd Street
New York, New York 10036

RL:MSM

P.S. You will find, in looking at these agreements, two different pages numbered Page 5, and one of those pages differs from the other in Clause 8. I will take this up with Hoffman when I send the contracts back to him, so that I can see which clause should be retained.

Enclosures

Jan. 16, 1974

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Robert Lescher

LITERARY AGENCY
155 East 71st Street
NEW YORK, NEW YORK 10021
249-7600 Cable: Mizawber

February 12, 1975

Dear Tad:

I've just sent the eight pieces over to Alan Williams at Viking, with a note explaining all. With this letter I'm returning copies of the three unpublished Profiles to you.

Naturally, I'll let you know as soon as I have Alan's response.

All best,

Mr. Calvin Tomkins
The New Yorker
25 West 43rd Street
New York, New York 10036



RL:MSM

Enclosures: Profile on Betty Parson
Profile on Tanya Grossman
Profile on Nam June Paik

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The New York Times

February 22, 1975

Mr. Calvin Tompkins
The New Yorker
25 West 43rd Street
New York, N.Y.

Dear Mr. Tompkins:

February 7, 1975
Abiquiu, New Mexico

I called whether you would like to do a story for us. The subject is the forthcoming exhibit of Mexican gold from the 16th to the 19th century. We'd like a story on the negotiations that went into this show, with all the personalities and whatever. Would you be interested, or able, to take it on? Our rates, as I guess you know, are not all that tempting, but I can give you a bit more info for your own use. I'll be glad to answer any questions you might have.

Dear Calvin Tompkins:

It would be a little better for me if you could come a few days before the 24th of March, but if it is not possible the 24th will be alright. Thank you for writing - It will be good to see you and your wife again.

Sincerely,

Georgia O'Keeffe

~~Kathy Stoddard~~

due week March 10th
~~April 19~~

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The New York Times

TIMES SQUARE NEW YORK NY 10036

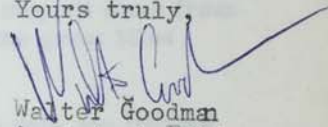
February 12, 1975

Mr. Calvin Tompkins
The New Yorker
25 West 43rd Street
New York, N.Y.

Dear Mr. Tompkins:

I called the other day to ask whether you might care to do a piece for us. The subject we're interested in is the forthcoming exhibit of Scythian gold from the Hermitage, at the Met. We'd like a story on the negotiations that must have gone into this show, with all the personalities and politics and whatever. Would you be interested, or able, to take it on? Our rates, as I guess you know, are not all that tempting, but I think we can raise a bit more cash for this one. Anyway, Bill Honan and I both hope you might find it of interest, and if you do, perhaps we can get together and talk about it a bit. I look forward to hearing from you.

Yours truly,


Walter Goodman
Assistant Editor,
Arts & Leisure

~~Fitty Stoddard~~

due week March 10th
~~opens April 19th~~

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67 WALL STREET

February 13, 1975

Mr. Calvin Tompkins
The New Yorker
25 West 43rd Street
New York, New York 10036

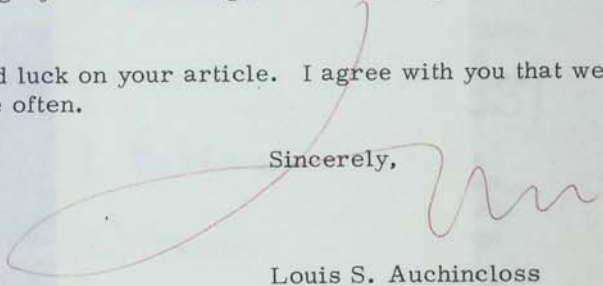
Dear Cal:

Thanks for your nice letter with your amusing and graphic description of a lunch with Mrs. Webb.

I enclose some jottings about the Dodge and Osborn families. I had always wondered why there were so many Dodges, all of whom seem to be rich, and now I see that they all stem from the numerous progeny of W.E. Dodge, Sr. and the great Miss Phelps.

Good luck on your article. I agree with you that we should meet more often.

Sincerely,



Louis S. Auchincloss

LSA:ts
Enclosure

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24

What a trip your profile
on Robert Wilson is
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wa —

walkers, and the one of Nam June Paik. The others you mentioned, I have. I hope this isn't inconvenient.

Best,

Mr. Calvin Tomkins
The New Yorker
25 West 43rd Street
New York, New York 10036

A handwritten signature in dark ink, appearing to be "Rauschenberg".

RL:MSM
Enclosures 2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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R
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24

What a trip your profile
on Robert Wilson is
Calvin Tompkins did a

POST CARD

/Dear Calvin Tompkins:
We will look for you on the
afternoon of the 24th, and
hope you can stay at least a
couple of days. I plan to
be at the Ranch, but stop in
Abiquiu first to be shure.
Looking forward to seeing you.
Juan sends his regards.

Sincerely,

Georgia O'Keeffe

GEORGIA O'KEEFFE (American 1887-)
Black Cross, New Mexico, 1929
THE ART INSTITUTE OF CHICAGO



Calvin Tompkins
The New Yorker
no. 25 West 43rd St.
New York, New York
10036



workers, and the one of William Young Park. The others you
mentioned, I have. I hope this isn't inconvenient.

Best,

Mr. Calvin Tompkins
The New Yorker
25 West 43rd Street
New York, New York 10036

Juan

RL:MSM
Enclosures 2

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What a trip your profile
on Robert Wilson is
Calvin Tomkins did a
marvellous piece
and may God Bless
Robert Wilson.

Jane Hague
with thanks
Ottawa —

works, and the one of Wall House Park. The others you
mentioned, I have. I hope this isn't inconvenient.

Best,

Mr. Calvin Tomkins
The New Yorker
25 West 43rd Street
New York, New York 10036



RL:MSM
Enclosures 2

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Robert Lescher

LITERARY AGENCY
155 East 71st Street
NEW YORK, NEW YORK 10021
249-7600 Cable Micawber

January 27, 1975

Dear Tad:

I seem to be in a rut. I always think what you do is superb, and I've run out of fresh ways of saying so. The profile on Murphy is no exception. To my mind, it's every bit as illuminating and significant as the one you did on Bucky some years ago.

I'm enclosing your copy with this note. I took the liberty of making a xeroxed copy for our files.

I'm also returning, with this note, the description prepared by Vineyard Books for *THE UNDERSIDE OF PARADISE*.

I've read and reread the letter you sent me on the 17th, listing the pieces that might cohere nicely for publication in book form, and I do think they would make a worthwhile volume. So I will take this up with Alan Williams at Viking, in the discreet way I described to you. Before doing so, though, I'm afraid I'll have to have some additional material from you. As you know, the files we keep here on your *New Yorker* work, which isn't handled by us, are somewhat haphazard, which may explain why I don't have copies of five of the eight pieces that might go into the book. The Betty Parsons and Tanga Grossman profiles are among those five, and in fact haven't been published yet; could you send me xeroxed copies of the manuscripts, or could you send me the manuscripts themselves so that I can xerox them and return the top copies to you?

I will also need the piece on E.A.T., the piece on Earthworkers, and the one of Nam June Paik. The others you mentioned, I have. I hope this isn't inconvenient.

Best,

Mr. Calvin Tomkins
The New Yorker
25 West 43rd Street
New York, New York 10036

RL:MSM
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Vineyard Books, Inc.



159 East 64th Street
New York, N.Y. 10021

January 30, 1975

Mr. Calvin Tomkins
Sneedens Landing,
New York 10964

Dear Calvin:

It was with great regret on my part that I learned of your decision not to embark upon the Paris book project. Naturally I fully understand your reasons and both respect the thoroughness with which you would have approached the subject and appreciate your candid letter explaining why it's as possible, at least for now. Naturally too, though, I'm disappointed as I, and I know Julie and Albert concur, think you would have done a wonderful job.

Your letter has sent us thinking of other possible authors, though we will be hard pressed to come up with someone as "right" for the project. Your mention of Roger Shattuck at lunch set me thinking a bit about him, though I'm not really familiar with his work. If you happen to know of anyone you think would be suited for the book, I would welcome your suggestions most gratefully.

With best wishes to you and with the hope that we might work together on some project in the future,

Sincerely,

Peter Dworkin

Telephone (212) 472-9450

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Johnso

San Francisco Chronicle
THE VOICE OF THE WEST

venue
NY 10022
40

January 17, 1975

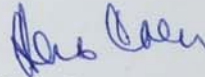
Dear Mr. Tomkins:

Having been a subscriber to The New Yorker since 1935, and slightly in awe of it all through the intervening years, I can't begin to tell you how completely whelmed I was to see my name finally appear in those august pages, so I won't try, but I do want to thank you for including me in. There must be something left to live for and I'll try to think of it.

8, 1975

Meanwhile, best regards and that was a fine piece on Julia Child even without my plug.

Mr. C:
THE NI
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Herb Caen

Dear

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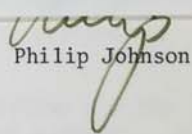
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SAN FRANCISCO, CALIF. 94119

(415) 421-1111



Philip Johnson

PJ:rj

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Johnson / Burgee Architects

375 Park Avenue
New York, NY 10022
212/751-7440

January 8, 1975

Mr. Calvin Tomkins
THE NEW YORKER
23 West 43rd Street
New York, NY 10036

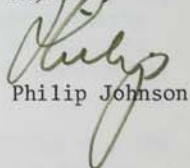
Dear Tad:

Delighted to write a note for Henry Geldzahler, I was hoping that you would do the same for me on Robert Stern. I note that he seems to know you.

I have been meaning to write you about the wonderful Julia piece, but as usual never seem to get to my desk. Thank you for all the hard work.

Fort Worth Water Gardens is worth a visit. You will simply have to break your rule. Love to Judy.

As ever,


Philip Johnson

PJ:rj

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Vineyard Books, Inc.



159 East 64th Street
New York, N.Y. 10021

Albert Szentpaly, Jr.

January 16, 1975

Mr. Calvin Tomkins
Sneedens Landing,
New York 10964

Dear Calvin Tomkins:

Let me first say that I truly enjoyed meeting you yesterday and seeing that the subject matter of our book idea intrigues you as much as Julie and I hoped. We hope that you will find the project practical as well.

Herewith is the bibliographical material of which I spoke. The stress should most emphatically be on the word partial. There is a great deal that could and should be added. I have concentrated on memoirs and personal reminiscences, and secondarily on analytical works, paying little attention to the fiction that didn't relate specifically to Paris and the experience there.

The list is notably thin on the art movement and on the strictly Continental side of the Parisian inter-war years (in literature, art and music). These are my weakest areas at the moment, but I'm sure you can greatly add to my meager list, particularly in the realm of art. If you would like, I would be happy to work with you developing a more complete (and more systematic) bibliography.

I am also enclosing a copy of the introduction written for the spreads you briefly saw but, I imagine, didn't get a chance to read. Perhaps they will give you a fuller picture of what we would like to do.

We all look forward to hearing from you.

Sincerely,

Peter Dworkin

Peter Dworkin

Enc.

Telephone (212) 472-9450

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Partial Bibliography

for

THE UNDERSIDE OF PARADISE [of course this is just
a working title]

General works on the period:

George Wickes, Americans in Paris, 1903-1939 (Doubleday, 1969)

Malcolm Cowley, Exiles Return (Viking, 1934)

-----, A Second Flowering: ^{and Days} ~~Notes~~ and Works of the Lost Generation
(Viking, 1973)

Sisley Huddleston, Paris Salons, Cafes, Studios (1928)

Joseph Wood Krutch, The Modern Temper (1929)

Allen Tate, "Random Thoughts on the 1920s," Minnesota Review, (Fall 1960)

Cushing Strout, The American Image of the Old World (Harper & Row, 1963)

Edmund Wilson, The Shores of Light: A Literary Chronicle of the Twenties
and Thirties (Farrar, Straus, 1952)

Frederick Hoffman, The Twenties [American literature]
Memoirs, Literary works of participants:

Autobiography of Alice B. Toklas (1934)

Gertrude Stein, Paris, France (1940)

-----, Portraits and Prayers (1934)

Mabel Dodge Luhan, European Experiences (1935)

-----, Movers and Shakers (1936)

-----, Memoirs [these reputed 'secret' memoirs may have another title]

E.E. Cummings, i: Six Non-Lectures (1953 autobiographical lectures at Harvard)

-----, The Enormous Room (1922)

Harry Crosby, Shadows of the Sun (3 volume autobiography published by Black
Sun Press, Paris)

Robert McAlmon, Being Geniuses Together (autobiography, 1938)

John Dos Passos, The Best Times (autobiography, 1966)

-----, Three Soldiers (1921)

-----, A Pushcart at the Curb (poems about Paris published by Doran & Co., 1922)

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Partial bibliography / 2

- Morley Callaghan, That Summer in Paris (1929)
- Elliot Paul, The Last Time I Saw Paris
- Samuel Putnam, Paris Was Our Mistress (1947)
- Harold Stearns, A Street I Know (autobiography)
ed.,
-----, Civilization in the United States (1922)
- , America and the Young Intellectual (1921?)
- Janet Flanner, Paris Was Yesterday
- Ernest Hemingway, A Moveable Feast
-----, In Our Time (1925)
- , The Torrents of Spring (1926, satire on Sherwood Anderson)
- , The Sun Also Rises (1926)
- , "A Paris Letter," Esquire, Fall 1933
- Virgil Thompson, Virgil Thompson (autobiography)
- George Antheil, Bad Boy of Music (autobiography)
- Margaret Anderson, My Thirty Years' War, (1930)
- Alfred Kreymborg, The Little World: 1914 and After (1932)
- Harold Acton, Memoirs of an Aesthete (1948)
- Kiki's Memoirs [Alice Prin], with introduction by Ernest Hemingway
(Paris, Black Manikin Press, 1930)
- Paul Leautaud (editor of the Mercure de France), Journal [in French]
- Henry Miller, Tropic of Cancer (1934)
- , Aller Retour New York (1935)
- , Remember to Remember (1947)
- , Quiet Days in Clichy, with photographs by Brassai (Paris; Olympia Press, 1956)
- Henry Miller Letters to Anais Nin, ed. by Gunther Stuhlmann (Putnam, 1965)
- The Diary of Anais Nin, volumes 1 and 2 (1931-34, 1934-39) (HBJ)

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Partial bibliography / 3

Louis-Ferdinand Celine, Journey to the End of Night [translation of
Voyage au Bout de la Nuit] (New Directions, 1934)

The Letters of F. Scott Fitzgerald, edited by Andrew Turnbull, (Scribner's, 1963)

F. Scott Fitzgerald, Tender Is the Night (Scribner's, 1934)

-----, Ledger

Sylvia Beach, Shakespeare and Company (HBJ, 1961)

[James Charters] Jimmie the Barman (of Harry's New York Bar),
This Must Be the Place: Memoirs of Montparnasse,
with introduction by Ernest Hemingway (London:
Herbert Joseph, 1934)

Zelda Fitzgerald, Save Me the Waltz (autobiographical novel)

Nancy Milford, Zelda

Hugh Ford, ed., The Left Bank Revisited: Selections from the Paris Tribune, 1917-1934

Among French literary publications;

Les Nouvelles Litteraires (weekly)

La Nouvelle Revue Francaise, Jean Paulhan, editor

Le Navire d'Argent, Adrienne Monnier, editor

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Partial bibliography / 4

On the debate about expatriation:

Harold Stearns, "Apologia of an Expatriate," Scribner's Magazine, March 1929

Sinclair Lewis, "Self-Conscious America," American Mercury, October 1925

"Why Do Americans Live in Europe?" Transition, Fall 1928

Zelda Fitzgerald, "Looking Back Eight Years," McCall's, 1928

F. Scott Fitzgerald, "How to Waste Material: A Note on My Generation,"
Bookman 63 (May 1926) [Fitzgerald's caustic comments on
American writers]

On art, photographs worth obtaining:

Man Ray, Photographs, 1920-1934, Paris (Hartford, Conn.: James Thrall
Soby, 1934)

Brassai photographs in Henry Miller, Quiet Days in Clichy (original
Paris Olympia Press edition only)

Hans Richter, Dada Art and Anti-Art (McGraw-Hill, 1965)

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THE
UNDERSIDE OF
PARADISE
*The Creative World of Paris
Between the Wars*

"I have never been able to fix just what it is that makes some of us expatriates," wrote Robert McAlmon, one of the most flamboyant figures of the Parisian literary and artistic crowd. The expatriates are now legend, but the experiences and significance of their world remains elusive, shrouded in the carefree image of the Jazz Age. There was another side to the avid drinking at Montparnasse cafés, the Montmartre literary soirées, the summer jaunts to the Riviera and the sensational theatrical happenings like *La Revue Nègre* and *Ballet Mécanique*. Beneath the glitter of bohemian Paris is the story of a generation baptized in the senseless slaughter of the Great War, a youthful generation of Americans and Europeans in search of an authentic mode of expression, a personal and artistic identity capable of rousing life from the ashes.

This search blossomed into a style of living, a style that spanned two continents but was centered nevertheless in Paris. Many people of similar persuasion remained in New York, Chicago or London, but countless others flocked to Paris, where life defied normalcy and the word *culture* still had meaning. The war had given Americans a taste of Europe—and a taste of danger and exoticism as well—and many found both extremely congenial. For many young men and women of talent Europe, and particularly France, represented exalted standards in art and tolerance toward the artist, precisely the qualities that America lacked. "Paris where one forgets, Paris which is pleasure, Paris in whom our souls live, Paris the beautiful, Paris *enfin*," a euphoric E.E. Cummings wrote in 1922, echoing the sentiment of his time. One could breathe in Paris, the artistic and avant-garde capital of the world—the home of Picasso, Miró, Braque and Juan Gris in painting; of Stravinsky, Diaghilev, Nadia Boulanger and Isadora Duncan in music and dance; of Joyce, Proust, Valéry and Pound in literature. Then, too, France was cheap for young Americans who could live the artistic life without real deprivation.

In pictures, prose and often in the words of the writers and artists themselves, this book presents the tinsel and the trauma of this heady era, the temper of life in Paris in these years, from the brash antics of the Dadaist days to the nostalgia and regret of the 1930s; from the frail and superstitious James Joyce to the robust Henry Miller. Here too is the changing and ambivalent perspective of the expatriates on their homeland, on expatriation itself. Serious writers, including Hemingway and Dos Passos, contributed in their writing to the unfavorable stereotype of the exile and often belittled the regulars of the Anglo-American cafés. That they too frequented these haunts provides one glimpse of the wider cultural and artistic dilemma facing these writers: Where did they belong?

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This search blossomed into a style of living, a style that spanned two continents but was centered nevertheless in Paris. Many people of similar persuasion remained in New York, Chicago or London, but countless others flocked to Paris, where life defied normalcy and the word *culture* still had meaning. The war had given Americans a taste of Europe—and a taste of danger and exoticism as well—and many found both extremely congenial. For many young men and women of talent Europe, and particularly France, represented exalted standards in art and tolerance toward the artist, precisely the qualities that America lacked. "Paris where one forgets, Paris which is pleasure, Paris in whom our souls live, Paris the beautiful, Paris *enfin*," a euphoric E.E. Cummings wrote in 1922, echoing the sentiment of his time. One could breathe in Paris, the artistic and avant-garde capital of the world—the home of Picasso, Miró, Braque and Juan Gris in painting; of Stravinsky, Diaghilev, Nadia Boulanger and Isadora Duncan in music and dance; of Joyce, Proust, Valéry and Pound in literature. Then, too, France was cheap for young Americans who could live the artistic life without real deprivation.

In pictures, prose and often in the words of the writers and artists themselves, this book presents the tinsel and the trauma of this heady era, the temper of life in Paris in these years, from the brash antics of the Dadaist days to the nostalgia and regret of the 1930s; from the frail and superstitious James Joyce to the robust Henry Miller. Here too is the changing and ambivalent perspective of the expatriates on their homeland, on expatriation itself. Serious writers, including Hemingway and Dos Passos, contributed in their writing to the unfavorable stereotype of the exile and often belittled the regulars of the Anglo-American cafés. That they too frequented these haunts provides one glimpse of the wider cultural and artistic dilemma facing these writers: Where did they belong?

Theirs was a supremely autobiographical, and perhaps self-indulgent, generation. Their lifestyles as well as their work attempted to imbue life with color and dignity. They experimented with both life and art, burning the candle at both ends and driven by the ethic of personal self-expression that marked their time.

But for the more extreme and restless, the search became desperate and artificial. Cut off from its positive roots, the zeal for creative life dissipated into drink and thwarted ambition; turning inward, it culminated in self-destructiveness. Such was the denouement of Hart Crane, Harry Crosby and Scott and Zelda Fitzgerald, the truly "lost" figures who in searching for light found only greater darkness. Their story reads like a morality tale. Indeed, their experience, like that of the generation as a whole, was a moral one almost in spite of itself.

B/

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Outline for

THE UNDERSIDE OF PARADISE

The Creative World of Paris Between the Wars

This book attempts to capture in words and pictures the special character of the Parisian literary and artistic worlds of the 1920s and 1930s. It is a narrative of this experience, but it also seeks to explain the literary and artistic developments of this era in the context of World War I and its postwar wake, the return to normalcy in America and the inhospitable climate there for artistic endeavors, and the postwar European intellectual and social scene. It concerns both Americans and Europeans, seeking especially to illuminate the relations between the two groups and the central preoccupations of each.

The book will cover three main areas: the literary and artistic development of this generation, the political implications of their situation (expatriation and artistic nonconformity), and their interpersonal lives. Among the personal relationships to be explored are the following: Ezra Pound and his role as advocate and tutor of young artists and writers; Picasso-Gertrude Stein; Hemingway-Stein; Hemingway-Fitzgerald; Man Ray and the French Dada and surrealist groups; André Breton and Tristan Tzara; James Joyce-Sylvia Beach; Joyce and young American writers (Robert McAlmon, Hemingway); the Stein-Joyce rivalry; the Gerald Murphys and Picasso, Fitzgerald and Hemingway; Dos Passos-E. E. Cummings; Henry Miller and Anais Nin, Brassai and Alfred Perles.

Excerpts from the fiction, memoirs, and letters of these individuals will be used, often in picture captions to amplify the photographs and text and to contribute to the overall visual impact of the book. Taken together, text, pictures and excerpt-captions should give a composite sense of the artistic and emotional life of this period.

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UNDERSIDE OF PARADISE / Outline, p. 2

The book will be approximately 7 x 10 inches and 216 pages.

Some of the specific themes to be treated include the following:

The significance and impact of the war on this generation (including, among other things, the sense of a radical break with the past which the war experience provided).

The problem of identity for artists in a commercial culture; the function and place of art in such a culture. (This embraces the different ways Americans and Europeans perceived and responded to this problem and the different ways they viewed each other's countries.)

The creation of a 'cinematic' style in the art of the period; the prevalence in literature, painting and music of a style that reflected the chaotic world in which artists felt themselves to be living.

The importance of nostalgia in the writing (and in the emotional make-up) of the period; the longing and romanticizing of an Arcadian past

The attraction among Anglo-American middle-class artists and intellectuals (e.g., Pound, Miller, Hemingway, George Orwell) for the plebeian life of Paris. The meaning of this attraction to simple, earthy living as a reaction to the drab uniformity of industrial life.

The distinction between serious artists and the "frivolous" expatriates of the Montparnasse café set, yet the mingling of the two and the peculiar attitude of many Anglo-American writers toward their own escapades on the Left Bank (particularly their negative verdict in their later years).

Efforts at reconciliation between American "mass" culture and American artists and writers toward the end of the 1920s; the fading glitter of Europe for some, the search for a more distant Bohemia for others; the exhaustion of the frenetic search for creative life in the suicides of the late 1920s and early 1930s, along with the efforts of others at stabilizing the exuberance of the mid-twenties.

The influence of Freudian psychology on the generation and its interpretation of Freud.

The gradual politicization of the 1930s and the response of artists and writers to the crisis of this decade (the worldwide depression and the rise of fascism). The new role and identity afforded to writers in this decade.

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UNDERSIDE OF PARADISE / Outline, p. 3

Tentative organization of the book:

I. Prologue

- A. Paris: avant-garde capital of the world for art, literature and music. The prewar inheritance: Tristan Tzara's arrival in Paris in 1919, subsequent beginning of the Dada movement.
- B. Legacy of the war: geographical impact of exposing large numbers of Americans to Europe; psychological impact ("World War I was the experience of my generation" --Dos Passos). Dismal return of American volunteers to U.S. after the armistice, desire to return to Paris (E.E. Cummings).

II. The Early Years [roughly 1921-1924]: Youthful Explorations of the Old World

- A. A new generation on the march: self-consciousness of young writers and artists. Sense of distinctiveness of young generation--the break with the past provided by the war--was a facet of the isolation they were to feel in the twenties. This sense of uniqueness was really an exaggeration; many writers ignored their ties with earlier writers and renegades.
- B. The attraction of Europe to young writers and artists. France, particularly, as the bastion of culture and the seat of respect for art. Harold Stearns and Civilization in the United States (1922): spokesman for a generation who saw America as cultural and creative wasteland. Lack of other alternatives besides exile. Stearns as future prototype of the American expatriate.
- C. Pilgrims in Paris: literary hopefuls and their mentors. The central figures--Pound, Stein, Joyce--the Anglo-American literary center, Shakespeare and Company, and young aspiring writers. Publication of Ulysses in 1922 as an experience which brought together various Anglo-American writers in an esprit de corps (Hemingway, McAlmon, Pound, Joyce), even penetrating French literary circles (Adrienne Monnier, Valery Larbaud, Paul Valery). The influence of French literary traditions on the Anglo-Americans. 1922: full impact of the aftermath of the war and the mood of the twenties seen in the publication of Ulysses, Cummings' The Enormous Room, Eliot's The Waste Land, Fitzgerald's The Beautiful and the Damned, Lewis' Babbitt.
- D. Musical and theatrical world: Diaghilev and the Ballet Russe; Gerald and Sara Murphy, Nadia Boulanger; Les Six, Erik Satie, Cole Porter, Harvard Glee Club European tour in 1921, Virgil Thompson and Aaron Copland settle in Paris in that year. Opening of the American Conservatory at Fontainebleau in 1921. French music challenging German dominance of the musical world.
- E. Dada: the role and meaning of art. Dada as response to war. "Pure art" as opposed to boorish, stupid society, creativity of

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artist opposed to insanity of the world of practical affairs. Andre Breton, Tristan Tzara, Man Ray, Philippe Soupault, Jean Cocteau. Man Ray began the movement of Dada to the Left Bank, particularly Montparnasse, in 1921-22. Mingling of Dada art and musical worlds (through Picasso, Ray, the Murphys, Diaghilev).

III. The Middle Years [1924-1927]: The Exuberant Twenties

- A. The flowering of young Anglo-American writers--search for their own literary and intellectual attitude. Rejection of T.S. Eliot's erudite-classicist view of art. The role of the Middle West and of backward-looking nostalgia in their writing. Their views on expatriation and the dialogue, sometimes caustic, on this subject with the intellectual community in New York. The relationships, all ending in quarrels, between Hemingway and Ford Madox Ford, Hemingway and Stein, McAlmon and Stein.
- B. Anglo-American publishing ventures: the reviews (transatlantic review, This Quarter) and publishing companies (Contact Editions, Three Mountains Press, Black Sun Press). Their role in the rising stature of young Anglo-American writers. Sylvia Beach's Shakespeare and Company and Adrienne Monnier's Le Navire d'Argent as literary go-betweens for the English- and French-speaking literary worlds.
- C. Death of dada and the emergence of surrealism (1924). The Breton-Tzara feud. The differences in the surrealist attitude: First Surrealist Manifesto.
- D. Era of spectacles. Virgil Thompson's comment that "it was the choreographic stage that made the epoch shine." Ballets and reviews combined efforts of artists and writers, musicians and dancers. Josephine Baker's sensational La Revue Nègre and George Antheil's equally talked-about Ballet Mécanique, both in 1925. The Diaghilev ballet of Stravinsky's Les Noces in the spring of 1923 (culminating in Gerald and Sara Murphy's celebrated party on the Seine). Ezra Pound's surprisingly proficient recital (1926); musical evenings at Mrs. Christian Gross' palatial flat featuring Virgil Thompson and Antheil: All-American Concert of Chamber Music (1926).
- E. The enchantment of the Riviera. Antibes and the Hotel du Cap. Gerald and Sara Murphy's Villa America and the Murphys' "tone of living." The Fitzgeralds, Hemingways, MacLeishes, Picasso.
- F. The art patrons of Paris. The Right and Left Bank establishments; the social composition of the art and literary worlds.

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IV. The Latter Years [1927-1930]: Cast Adrift

- A. The artificiality of the lives of many of the exiles abroad. Their coming and going across the Atlantic. The irony of Americans critical of the poverty of American cultural life living abroad: they could live the bohemian, artistic life abroad only thanks to the success of the material culture in America. When the crash came in 1929, most of the Americans folded shop.
- B. The changing character of Montparnasse--less youthful, less hopeful. More given over to heavy drinking and regret for squandered opportunities. Search for adventure and a life of courage had begun to find Paris boring; search for still greater exoticism. Among American writers, greater acknowledgment of their American roots yet disheartening admission that their childhood America was irretrievable.
- C. Split in music and art worlds: surrealism (including Breton, Max Ernst, Ray, Miro, Dali) and neo-romanticism (represented by Christian Bérnard, Jean Cocteau, Gertrude Stein). Former was influenced by Freudian psychology and tended to be politically radical; latter, though uncommitted politically, was clearly conservative. Journal transition, edited by Eugène Jolas and Elliot Paul, reflected surrealist themes and Freudian influence. Surrealism in films of Man Ray, Luis Buñuel, Jacques Cocteau [Buñuel's *Un Chien Andalou* and *L'Age d'Or* in 1929 and 1930]. Death of Diaghilev in Venice in 1929: demise of gilded era in stage productions.
- D. Plebeian Paris: George Orwell and Parisian working-class life, 1928-1930. Far from the artistic, theatrical life of many people of this generation, Orwell's odyssey echoed the attraction of essentially middle-class intellectuals to earthy, sensuous living (cf. Pound, Hemingway, Miller). Perception of a greater purity in this life; related to the Rousseauian concept of natural man and repressive civilization.
- E. Two suicides and a crack-up. Hart Crane, Harry Crosby and Scott and Zelda Fitzgerald. Though Crane's suicide and the breakdown of the Fitzgeralds came in the early thirties, their demise belonged to the twenties, being a product of the frenetic search for extravagant living.

V. After the Deluge: The Thirties

- A. Breakup of the American colony after the crash; relation between prosperity of the twenties and American expatriation.
- B. Dissolution of large parts of the Parisian world of art patronage, a world of wealth and social position that had already been made precarious by the world war and the Russian Revolution. (The French and Russian nobility were themselves expatriates of a fashion, driven from their former preeminence.)

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- C. Henry Miller: thwarted artist finds his Eden. Miller an older and more genuine expatriate. The "air-conditioned nightmare" of America vs. the sensuous stimulation of Paris. The sociology of Orwell's Paris made into literature. The influence of psychoanalysis and the unconscious (Anais Nin). The potent presence of death: life as an escape from somnambulism. Collaboration with the surrealists. Tropic of Cancer (1934). Correspondence and friendship with Nin, Alfred Perles, Michael Fraenkel. Anais Nin's Diary, vol. I, (1934).
- D. Gradual politicization of the 1930s. Relationship of creative artists and writers to Popular Front, Leon Blum government, Spanish Civil War (e.g., Hemingway, Orwell, Malraux). Depression and political events of the thirties drew American writers back into society. Isolation in 1920s derived from a view of a monolithic American culture incapable of reform transformed by new picture of struggling social groups. Though most writers and artists of the Paris generation were not active participants, this role being left to younger intellectuals, in taking sides in that struggle the veterans of the so-called "lost generation" ceased to be exiles.

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103 IRVING STREET
CAMBRIDGE, MASSACHUSETTS 02138
617 876 1072

January 2, 1972

Dear Tad:

Just a little note to say how much we, and everyone we meet --and that seems to mean almost everyone except the trash and garbage collectors and the postman -- have enjoyed your article on us in the NYer. That just shows how much it and you are read! We have even had people say they wish it had been twice as long as it was, they enjoyed it so much -- and that is a compliment indeed. Rosie and Liz think it is just fine, as do Avis, and Ruthie, and our family. Even our nephew, who is a rock and rolltype, and whose friends read it because of a frontal piece on Elton John, even they enjoyed it. Of course it is hard for us to be objective, and we keep remembering our good times together in San Francisco, and we admire the way you interwove events so that, à la fin, you've got pretty much the whole shebang right there. And I, personally, am so glad to see Paul given his due in the whole business, since no one else has perceived him as you have. Thus, our compliments, and salutes, for a most perceptive and magnificent piece of reporting and -- especially, the pleasure of knowing you, which we all so much enjoyed. We shall forever more miss you on any of these affairs, since you were such a cosy and integral part.

Paul, I am happy to say, is coming along quite remarkably well. It's been 2 months, now, since the operation. He's still rather foggy, and he is enraged to find his memory for names and things faulty indeed -- but it improves, and he gains strength every day. They say 6 months, and I can see that's true -- at least 6 months. But how thankful he is -- and we are

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-- that he is alive.

Our fond love to you and Judy, and our hopes that we shall soon see each other. We've dates for Wagner's Ring in March (in NYC) and, who knows?-- we may make it. In any case, if we get your way we'll make sounds, and I hope you will do the same in our direction.

A most happy and fine New Year to you, and our most affectionate thoughts,

Julia

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Box 606
Newark, California 94560

3.

10 De Solla Rd. #809
San Mateo, Cal. 94402
Jan. 4, 1974

Dear Dad -

We are so very glad you alerted us about your Julia Child piece. I immediately called the newsstand here - where I am in good standing' because I order the N.Y. Times from there - and they held the last copy for ~~me~~ while I recuperated from a post-Christmas flu bug that knocked me out for a while. Every body was sick here - it rained and rained and was cold, and Californians go to pieces like sugar lumps. But all is well now.

Kitty and I were among those who wore out the first thirteen Julia tapes.

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Box 606
Newark, California 94560

2.

we discovered her at the beginning when
Kitty was so isolated with her long
illness - and we love her beyond reason,
and feel as defensive and aggressive about
her as anyone. So it was with some
trepidation I began - only to find Calvin
Tomkins at his very best - indeed it
may be one of your most excellent ^{parts} your
eye is there, your warmth - more than
ever - your unforced humor, without
ever any suggestion of malice - your
incredible ability to efface yourself
completely, so that while obviously
someone has to be writing the piece
he is hidden behind a series of mirrors
which reflect only what he wants you
to see, and never himself. How I lamented

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Box 606
Newark, California 94560

3.

Again the dreadful misfortune that
brought you into the world a gentleman,
so that fiction is so difficult for you.
I can't imagine why anyone should
want to write fiction these days,
come to think of ~~that~~ it, but the Julia
piece had the ambience of fiction, the
settings, the color, the interplay of
character, and that warmth I keep
coming back to — and the settings, of
course, the highly visual quality, and the
feeling of movement. Don't you think
you could try to be a son-of-a-bitch
just for six months or so — long
enough to write a novel? → →

We are delighted with the thought

Practice!
 "A writer's Capital", for starters.
 Formi another class.
 You might find

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Box 606
Newark, California 94560

4.

that you and Judy may be coming back to San Francisco soon. Kitty is really herself again. She hasn't been into town yet, but we could do that any time, I think.

We had very pleasant holidays with the children and all their plastic, battery run toys, and dolls that bite your finger, etc. I am back at work again - stretching out in a new project. Did I tell you that Wolfe's Cloister sold to Japan? First translation there. The first printing is gone, not that it was much, and there is talk of a second. How tiresome it is to be obscure. But we are happy and long to see you again.

Much love, Bell

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Box 606
Newark, California 94560

January 7, 1975

Dear Mr. Tomkins,

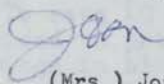
About two months ago, I was at the library. I had gotten some books, and then, as is my habit, I picked just one more at random. It was The World of Marcel Duchamp.

I rarely read a book cover to cover, but I read that one with relish, reading each sentence two or three times, and I was ever so sad when I came to the end of it. But, I quickly checked out The Bride and the Bachelors, and have today finished that.

It may sound dramatic for me to say that these two books have marked a turning point in my life, but they have. I have discovered for myself an area of inquiry which may occupy me for years to come (particularly when you add Samuel Beckett to it).

When I ran across your name in The New Yorker, I then knew how to reach you. Thank you for having written these two books.

Sincerely,



(Mrs.) Joan Browning

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6 January 1975

3200 IDAHO
D C 20016
(202) 363-2114

Mr. Calvin Tomkins
The New Yorker
25 West 43rd Street
New York, N.Y. 10036

Dear Cal,

Fuller's SYNERGETICS book is now actually being printed this week at the Vail-Ballou press in Binghamton. I last wrote you about the book on 22 November, 1973, but it's had so much trouble since then that I had vowed not to talk to anyone about it until it is actually in print. Review copies are scheduled for 31 January and the publication date will be mid-April 1975.

I have no reason to believe that anyone at Macmillan has ever read SYNERGETICS in Ms., galley, or page proofs. They featured the book on the cover of their Fall '74 catalog; but then the sales department said they couldn't understand the book and took it out of production... not to mention Macmillan's general upheavals and reorganization. They have fired everyone connected with the project including two copy editors. Michael Denenny has just been assigned as our new editor; our eighth. They have raised the price from \$12.50 to \$25.00. To save 40 cents production cost per volume they have decided to print all of Bucky's beautiful color pen drawings in black and white. The text, however, is better than I ever thought it would be.

On 29 November 1973 you kindly wrote me that you didn't know either George Steiner or Jeremy Bernstein, but you generously offered to see that the book is brought to their attention. May I again invoke your good offices? Should I ask Macmillan to send the review copy to your attention? Or would you rather me just let you know when they send it to your book editor?

SYNERGETICS is a difficult book to review. In the year since we talked about it I've come to the conclusion that the absolute, all-time, ideal reviewer would be someone like John Updike or Joyce Carol Oates. The Library of Congress has classified the book under General Systems. And if novelists aren't generalists, who are?

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- Mr. Calvin Tomkins - 2

New subject: Fuller's archives in Philadelphi have been better organized for easy access; but they still remain virgin as far as any biography is concerned. Bucky still tends to shy away from the word "exclusive" in any contract but he is having increasing (and perhaps overdue) intimations of mortality-- he'll be 80 on 12 July-- and I think would now be willing, as he hasn't before, to provide you with satisfactory assurances of access and lack of active competitors. I think he realizes now that you can't take on the project without that.

The Alden Hatch book is now out and has proven to be as inaccurate as it is inconsequential. Bucky thinks they should have titled it "Lady Anne and her Little Old Man" and Charles Eames has made up a substitute paper jacket accordingly.

From 20 January through 1 February Bucky is doing a marathon 60 - 70 hour documentary as he does every lustrum or so. But this is the first one to be videotaped, and in color, at the Bell Labs in Philadelphia to a limited audience of 20 committed to a dozen night sessions beginning at 5:00 p.m. I will be with Bucky in Philadelphia during this period and our daytime schedule should be comparatively free. You always said you wanted to see the chronofile anyway and this would seem to be an ideal time. If you are still interested why don't you write him? Or if you want you can just telephone me.

If the Philadelphia idea doesn't work out, I hope to see you one place or another some time in 1975.

With all good wishes, sincerely,


E.J. Applewhite

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Sunday, December 1

Robert Lescher

LITERARY AGENCY
155 East 71st Street
NEW YORK, NEW YORK 10021
249-7600 Cable: Micawber

January 13, 1975

Dear Tad:

It was good of you to join me for lunch last week. When you have a moment, would you give me that list of pieces you think might cohere sufficiently to justify publication in book form. I'd love to take this up, softly (no hard sell), with Alan Williams over at Viking.

Could you also send me two or three extra copies of the January 13th issue of *The New Yorker*, so that I'll have some extra file copies on the profile of Robert Wilson?

I look forward, too, to reading the manuscript you're completing now, on Michael Murphy, which interests me greatly.

Always,

Mr. Calvin Tomkins
The New Yorker
25 West 43rd Street
New York, New York 10036

RL:MSM

I realize more than ever how fragmentary our understanding of the mysteries is. In the Upanishads and Buddhism and the other great contemplative traditions, there is such fundamental agreement

it never ends. About
wish we could talk about;
asses in your direction;
shelves now which threatens
ugh it is still well short
surrounds us.
have been looking for for
out to be Muscatelo. You
last three weeks, including
ount of Muscatel that's
akes it all fit together.
e tuned into these things
at tears to my eyes and
say, it is ~~Yikku~~
just begun to outline
includes those pointers
which I have been
the new disciplines.
ad etc. I am very
al of the Upanishads
s for my Esalen course,
Fragmentary our understanding

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Sunday, December 1

Dear Judy and Tad,

Your presents keep arriving and we hope it never ends. About every other day, Tad, I think of something I wish we could talk about; whenever we drink the Mondavi we lift out glasses in your direction; and there is a line of Tomkins' books on our shelves now which threatens to stretch past the section on Buddhism (though it is still well short of the Aurobindo). So your presence happily surrounds us.

Also, you have put me onto something I have been looking for for years - the 49er's mystical ally. It turns out to be Muscatelo. You notice how we're winning now (\$600.00 in the last three weeks, including the one we won together). Well, ~~that~~ the amount of Muscatel that's consumed ~~at~~ on the exit ramps at half-time makes it all fit together. Thank you for the insight. Apparently you're tuned into these things in some half-conscious but accurate way.

Judy, your book is beautiful. It brought tears to my eyes and Dulce cried and cried. As the Indians would say, it is ~~vibhuti~~ vibhuti, a small perfection.

I am working away at the novel and have just begun to outline a large work on "transformationalism" which includes those pointers to the future of the body and consciousness which I have been collecting from sport, the arts and some of the new disciplines. There will also be a history of the vision, and etc. I am very excited about it. Having just re-read several of the Upanishads and three versions of Patanjali's yoga-sutras for my Esalen course, I realize more than ever how incomplete and fragmentary our understanding of the mysteries is. In the Upanishads and Buddhism and the other great contemplative traditions, there is such fundamental agreement

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on where we have come from (the nature of the Ground, Brahman, etc.), but such disagreement on what we're doing here. Aldous Huxley was a little off about the "Perennial Philosophy": there are so many variations of it. All of which encourages me to write yet another book about it ~~one~~ - one which will be big enough at least to throw at skeptics and do some damage.

We still have no plans for going east. When are you coming west? There are so many things we have to do - like go up to Yosemite and read John Muir together, or drink wine with the Basques at the Obrero Hotel. Or, go to the Pyrenees and plumb the mysteries of Lascaux and Euzkadi. Ah well.....

We miss you.

Much love,

Wilde & Dore