

November 8, 1972

Mr. William B. Daniels
P.O. Drawer 3996
Carmel, Calif. 93921

Dear Bill,

Bad news, but this is not surprising. Don't let it discourage you.

When you have your full manuscript back from Knopf, please send it to me and I will try it out on George Braziller.

With every good wish,

Sincerely,

Elisabeth Mann Borgese

*Manuscript returned separately 11/8
JM*

Alfred · A · Knopf *Incorporated*

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October 20, 1972

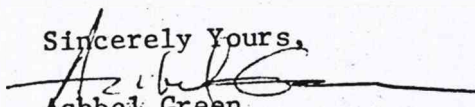
Elisabeth Mann Borgese
The Center for the Study of Democratic
Institutions
Box 4068
Santa Barbara, Ca. 93103

Dear Mrs. Borgese:

We have now had a chance to read the chapters from William Daniel's BETTER THAN THE MOVIES and I'm very sorry to report that the novel is not a likely prospect for our list. The subject matter is certainly plausible, but we did not feel that the book came off as a work of fiction.

Nevertheless, we appreciate your sending us the manuscript, which is herewith returned.

Sincerely Yours,


Ashbel Green
Managing Editor

AG/ab

Bill who?

December 28, 1972

Miss Elisabeth Mann Borgese
P. O. Box 4066
Santa Barbara, Ca. 93103

Dear Elizabeth:

After receiving your bad news of November 8th I brooded and stewed over possible shortcomings in my manuscript.

Apparently the judgment was based on the chapters rather than the whole book since to date I have not received return receipt on the mailing to Mr. Green.

You warned me not to take a rejection seriously but it set me back quite a ways. I am having the manuscript typed with small revisions. I will forward it to you as soon as it is in final form. I expect to have the typing completed during the first weeks of January.

I am so grateful for all your assistance.

With best wishes for the New Year from Claudia and me.

Yours truly,

Bill

WBD:EG

Rt. 1, Box 92
Carmel Highlands, Ca. 93921

July 16, 1973

Ms. Elizabeth M. Borgese
Via Thomas Mann
Forte dei Marmi (Lucca)
ITALY

Dear Elizabeth:

I received your letter of July 7 last Saturday with such great joy. Do you think I should await your return to Santa Barbara before sending the manuscript to Mr. Schaffner? If you think not I can prepare it for shipment as soon as you advise.

I eagerly await your response.


Yours truly,

A handwritten signature in cursive script that reads "Bill".

William B. Daniels

WBD/a

The
Center *for the Study of Democratic Institutions / The Fund for the Republic, Inc.*



August 6, 1973

Mr. William Daniels
P.O. Drawer 3996
Carmel, California 93921

Dear Bill,

I am back now and am dropping a note to Mr. Schaffner. I think it would be best if you send the manuscript directly to him now.

With all good wishes,

Sincerely,



Elisabeth Mann Borgese
Senior Fellow

P.S. Schaffner's address is:

Mr. John Schaffner
Literary Agent
425 East 51st Street
New York, N.Y. 10022



for the Study of Democratic Institutions / The Fund for the Republic, Inc.

DANIELS

September 27, 1972.

Mr. William Daniels
P.O. Drawer 3996
Carmel, California 93921

Dear Bill:

Here is a progress report:

My friend at Knopf's writes as follows:

Sure, fine. We would love to see that manuscript. While I don't always think an author necessarily puts his best foot forward by having a part of a novel seen; still, in this case, let's let us have a look by all means. I'm returning his letter to you having made a copy of it for our records. I suggest you address it to my colleague, Ashbel Green, who is our managing editor and who has seen William B. Daniels' letter.

So I am sending it off, together with a letter of which I am enclosing a copy.

Now, let's keep our fingers crossed.

All the best,

Yours as ever,

Elyse

Rt. 1, Box 92
Carmel Highlands, Ca.
September 12, 1972

Ms. Elizabeth M. Borgese
Senior Fellow Center for the Study
of Democratic Institutions
P. O. Box 4068
Santa Barbara, California 93103

Dear Ms. Borgese:

I was delighted when I received Fausto Ricci's call telling me that you were interested in my manuscript. Fausto said that you would like some biographical information and some notion of the book's possessive theme. I will do the best I can.

I left U. C. L. A. Cinema School in May of 1967 to take a job as a lawyer with California Rural Legal Assistance in Delano where Cesar Chavez was organizing the grape strike. I left Los Angeles because I was dissatisfied with the film scripts I tried to write and because the practice of law in Los Angeles looked like a frightening bore cluttered with the feeling that I would have to be a personal injury lawyer like my brother. I thought I would be a better person if I could use my legal skills to salvage some wreckage of poverty and witness what I felt was a most important struggle after the civil rights movement--the formation of UFWOC.

While working at CRLA I filed numerous suits to improve housing and field conditions of field workers. I soon learned that neither my skills nor those of the lawyers I worked with could change much at all. We could, by publicizing our law suits, draw attention to the problems of farm workers, but the law suit itself seemed to be an impotent vehicle for change. UFWOC struck Giuimarra Brothers in the summer of 1967 and when that failed, turned to the boycott. The action stopped in Delano in the fall of 1968 so I moved to Salinas and continued to work with CRLA there until April of 1970. I paid a lot of attention to immigration problems and became interested in prison reform.

In April I left Salinas to join the faculty of Hostos Community College, a branch of City University of New York which opened in the south Bronx in response to open admissions. My students were black and Puerto Ricans and my hope was that education could do what poverty law practice could not. I was wrong. In September of last year I came to Carmel to join the law firm of Heisler & Stewart.

Ms. Elizabeth M. Borgese
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I think the narrative deals with a number of themes I discovered through my own experience. Marc Hollister is a young man who runs away from the stifling patterns of his middle class life in Beverly Hills to acquire a better impression of himself. He goes to the Union because it promises to be a tight group of good guys fighting powerful, corporate, agricultural bad guys. The issues appear clean but as soon as he gets into the fight things get muddy. The farm workers' lives are hell and the Unions are interested in maintaining that hell to organize the workers more effectively.

Marc has a love affair with a Mexican woman in which he discovers his own racism. His attraction to her is a function of his need to reject where he came from rather than an honest love for her. He sees the poverty program as an institutional false hope for change. He is made to feel guilty for being middle class until he discovers that the Union's goal is to make the workers middle class. He sees the Union leadership locked into bureaucratic goals that have none of the moral merit he thought the Union fight would have. He is forced into the position of being a spectator on a struggle which he cannot make his own. He learns that borrowing a struggle is like buying a packaged melodramatic experience, which is as good or better than the movies. He can always walk away from that struggle--which he does.

I hope this gives you some idea of where it is going and what it is about. I am so grateful for your interest.

Claudia sends her best.

Sincerely,

Bill

William B. Daniels

The
Center

for the Study of Democratic Institutions / The Fund for the Republic, Inc.



September 18, 1972.

Mr. William B. Daniels
Rt. 1, Box 92
Carmel Highlands California

Dear Bill: Thanks for your very interesting letter.
I am sending it on to my friend at Alfred Knopf's
-- this would be the best solution. If they turn it
down, we'll try George Braziller. If that fails, I
shall send it to my very nice agent.

You have to be prepared for a long Odyssey. That is
the way of the world!

Give my love to Claudia.

All the best,

Yours,

Elisabeth Mann Borgese.