

26 April 65

Dear Jack: You seem to be getting along. And there are funds but none for the right things. If you could be an organization or a pale gal writing ethnologic poetry you might get a grant of some kind. But don't come to me if you know what's good for you. I must have recommended 20 people including myself for grants and none got out - not even one. It's become a joke.

As for drawings. If you were using panoramic forms, I have the drawings from the Sea of Cortez. I would steal pictures if you need to. The best thing you could do would be to get the new polaroid camera and learn to use it. I have one and it's great both in black and white and color. With practice and good lighting you could get both the animals and their ecological pattern and it would cost much less. Also you can get a close up attachment and use use it with a scope if you get good enough. Also the reproduction is very good.

Stinky Fisher won't tell you this, but I wish you had talked to her before you signed. There are many things us amateurs don't know. And I hope you didn't tie yourself too tightly with options. That's a one sided show. You are required to give them first show but they aren't required to publish. Options are only good if they pay for them.

I'm writing this book, don't let the Ph.D's  
man. Use lots of experience,

an anecdote as you can. Tell of your failings and make it exciting. The stern and scholarly profs who look down their noses at what they call popularization, are dull people who can't interest people. When they can, they are delighted. The old bastard who hates me, does so because I described him. He's dead and the animals are alive.

As for the degrees. If you can get them without interfering much with what you want to do, get them. Letters never made anyone read a book. Practically, once you have a degree, you never use it again. Only the incompetents hide behind their titles.

I finished my book about the Americans - a kind of diagnostic study (read - a flock of opinions) and am in the dreadful process of rewriting. It's a sad and unpleasant job. And it always brings me up short to recognize the dreadful dignity of the simple English sentence.

I'm going to Sag Harbor next Saturday to get this book finished and to start the next one. Hope to get well into the others this summer and to finish it next winter. Then we'll go to Ireland again and stay a while. I found a folk tale there I want to write. Besides, I feel at home there. I'm related.

I guess that's all. I liked your magazine price. So few people work out of their own experience.

Why don't you ask Woods Hole for a grant for experimental preservation in the field of delicate animals. So many species are exterminated before you can get them fixed.

Must go now - good luck.

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Shirley Fisher wont' tell you this, but I wish you had talked to her before you signed. There are many things us amateurs don't know. And I hope you didn't tie yourself too tightly with options. That's a one sided show. You are required to give them a first show but they aren't required to publish. Options are only good if they pay for them.

In writing this book don't let them invade...(BOTTOM PIPECE OF PAPER AT CORNER MISSING, CAN'T READ) you. Use lots of your experiences and (SMEARED INK AT THE START OF SECOND PAGE anecdote? As you can. Tell of your failures and make it exciting. The stern and scholarly profs who look down their

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Must go now—Good luck.

John