

A Professional Author—How G. M. Glaskin Earned a Living

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Western Australian author Gerald Marcus Glaskin (GMG; 16 December 1923–11 March 2000) wrote from life, using his experiences to continually expand his creative repertoire. In one sense, this was to be his downfall, as his life was unconventional for his time. Because he mined own experiences so much in his creative writing, his works eventually moved out of mainstream markets. However, this paper focuses on his financial success as a writer, details of which can be documented through study of the meticulous records kept by both GMG and his publisher, Barrie & Rockliff of London.

Other scholarly analysis of the income received by authors is limited. Katherine Bode (2012) does not deal with the subject in her otherwise comprehensive quantitative analysis of Australian publishing.¹ What little is known about the income of professional authors from this or other periods, and whether they were able to survive on the proceeds of their writing, is incidental to other research. For instance, in his study of *While the Billy Boils*, Paul Eggert has documented the lifetime income of Henry Lawson from book sales as being a paltry £550,² primarily because Lawson sold his copyright to Angus & Robertson and deprived himself of significant royalties, but even if he had not done so he could not have survived on the income from books. Patrick White, of whose literary success GMG was jealous, relied on his inherited income to underwrite his comfortable lifestyle until he was awarded the Nobel Prize for Literature. Marr calculates from scant evidence that White's gross income from writing for the 1960s was A\$150,000. He equates this to about £60,000 and includes income from paperback sales and hardbacks (at a proportion of 60:40) and allows A\$20,000 for translations. Marr estimates *Riders in the Chariot* (1961) earned £2500 in hardback royalties for UK and Australia sales and US\$4130 in the United States.³ GMG's income from the proceeds of his prodigious creative output in the 1960s was not dissimilar, but it was the only income he had and he survived on it through living in Amsterdam rather than Australia. During the 1960s, his publishers expected, and for a period they had, a writer producing predictable genre fiction.

GMG's first recorded publication is a poem in *FBS*, the magazine of Fremantle Boys' School, in 1936.⁴ GMG was then in "7th Pro" as the magazine records. The

¹ Katherine Bode, *Reading by Numbers: Calibrating the Literary Field* (London: Anthem Press, 2012).

² Paul Eggert, *Biography of a Book: Henry Lawson's While the Billy Boils* (Sydney: Sydney University Press, 2013), 211.

³ David Marr, *Patrick White: A Life* (Sydney: Random House, 1991), 520, 703, 704.

⁴ G. M. Glaskin, "George Robot," *FBS*, June, 3 (1936): 2–3. Library, Murdoch University, Perth. Glaskin Archives GMG/MISC/2.

poem, “George Robot,” is technically accomplished but otherwise predictable for a twelve-year-old boy – a good deal of fantasy before the narrator awakes from his dream. However, the fact that the writer kept a copy of the magazine indicates a degree of pride in the juvenile effort. It is one of the few records of childhood that remains in the various collections of GMG’s papers and manuscripts in libraries across the world.

GMG was proud of his writing and his abilities as a writer. He was also determined to persevere with his writing, regardless of reactions to it, and despite the fact his family needed the wages he started earning as trainee accountant in early 1939 when he was still 15.⁵ His first commercial piece of writing was the short story “Got Him,” published in November 1942 in the *Western Mail*, the weekly magazine of *The West Australian*.⁶ At the time, GMG was on sick leave from the Royal Australian Navy. His several months’ recuperation at Hollywood Hospital in Perth (then the Australian General Hospital) and at HMAS *Leeuwin*, the West Australian naval base, gave him time to write. “Got Him” is clearly based on his naval experiences, and as such is characteristic of most of his writing.

He was declared Permanently Unsuitable for Naval Service in February 1943 and discharged with a pension of 10s a fortnight⁷ (the basic wage for males in Perth in 1942 was 74s a week).⁸ He continued to produce short stories even after he had enlisted in the Royal Australian Air Force in Sydney in late 1943 and was sent to Canada for air crew training. This is reflected in “Gone Overseas,” published in the *Western Mail* in November 1943.⁹ Two more stories appeared in the *Western Mail* in 1944, during his sojourn in Canada,¹⁰ and four more appeared in the final year of the war, which saw GMG return to Australia after Victory in Europe.¹¹

Back in Perth, GMG involved himself in writers’ groups, particularly the West Australian branch of the Fellowship of Australian Writers (FAW), which

⁵ G. M. Glaskin, *One Way to Wonderland* (Fremantle: Fremantle Arts Centre Press, 1984), 33, 59.

⁶ G. M. Glaskin, “Got Him,” *Western Mail* November 5, 1942, 10. <http://nla.gov.au/nla.news-article38539912>.

⁷ National Archives of Australia. Digital Record 4423621. Glaskin, Gerald Marcus. <http://recordsearch.naa.gov.au/scripts/Imagine.asp?B=4423621&I=1&SE=1>.

⁸ Commonwealth of Australia, *Official Year Book of the Commonwealth of Australia No. 35 – 1942 and 1943*. (Canberra: Commonwealth Bureau of Census and Statistics, 1943), 472.

⁹ G. M. Glaskin, “Gone Overseas,” *Western Mail* November 18, 1943, 8 <http://nla.gov.au/nla.news-page3598115>.

¹⁰ G. M. Glaskin, “Inspection,” *Western Mail*, January 6, 1944, 8 <http://nla.gov.au/nla.news-page3598751>; G. M. Glaskin, “Accommodation,” *Western Mail* July 6, 1944, 13 <http://nla.gov.au/nla.news-article38553178>.

¹¹ G. M. Glaskin, “The Suspect,” *Western Mail* August 2, 1945, 23; G. M. Glaskin, “The ‘Drome is Closing Down,” *Western Mail* August 2, 1945, 24 <http://nla.gov.au/nla.news-article38565191>; G. M. Glaskin, “The Widow,” *Western Mail* August 30, 1945, 15; G. M. Glaskin, “Strange Deception,” *Western Mail* October 25, 1945, 12–13.

had just been formed. In November 1947 he was elected Publicity Officer¹² and Vice-President in 1948.¹³ The FAW held monthly round-table meetings where members read, discussed and criticised each other's works.¹⁴ No doubt some of the many stories GMG had published in the *Broadcaster*, *Western Mail*, *Sydney Morning Herald* and *Sunday Times* (Perth) were workshopped in these sessions.

Even early in his career GMG took a professional approach to his writing. For example, in 1946, using a foolscap-sized bound notebook,¹⁵ he started recording each short story he wrote. He recorded details of the story's word length, the publications to which the story was sent, the date of sending and the result. Rejections were simply noted by the date of the rejection letter, with a brief comment from the letter sometimes added. The far fewer acceptances were recorded underlined, with the date of the acceptance letter, the date the story was published and the date payment was received. From these records, it appears that not all the stories were published for payment, but the majority were. The Trove electronic database has allowed many of these stories to be easily retrieved, and their bibliographic details are recorded here for the first time. The Austlit electronic database, while providing useful bibliographic corroboration for Glaskin's books, has yet to document his early stories. His stories frequently appeared in consecutive issues of the *Western Mail*, but GMG was sending out his stories widely. "The Wailing Witch of Wyanilling" was sent out twelve times, then accepted by *The Leader* and published on 4 March 1947 after two months' consideration.¹⁶ Payment was made on 3 April 1947. It was then sent to the *Western Mail* on 22 September 1947, accepted on 19 November, published on 27 November and payment received on 3 December.¹⁷ "The Most Elegant Creatures," a story written in 1946, was sent out seventeen times over the next couple of years before it appears attempts to have it published were abandoned.

The fact that he sent out stories that had already been published indicates that GMG had some knowledge of his authorial rights, no doubt acquired from his involvement with the FAW and his contact with other professional writers such as John Keith Ewers and Henrietta Drake-Brockman. The notebook records he sold some stories to a Queensland publication, *Topic*, for Queensland rights only (that is, *Topic* only had the right to publish the story in Queensland). One of these was "Journey with a Star," which was sent out eight times in 1946 and 1947. The

¹² "Writers Elect New President," *The Daily News* (Perth) November 1, 1947, 13.

¹³ "Teacher Elected," *The Daily News* (Perth) October 28, 1948, 4 <http://nla.gov.au/nla.news-article80806427>.

¹⁴ "Art and the Stage," *Western Mail* November 6, 1947, 78.

¹⁵ Battye Library, State Library of Western Australia, Perth. Glaskin Archives ACC 5869A/5-10.

¹⁶ The bibliographic details of this have yet to be confirmed, however GMG recorded it thus in the notebook in the Battye Library.

¹⁷ G. M. Glaskin, "Wailing Witch of Wyanilling," *Western Mail* November 27, 1947, 6-7 <http://nla.gov.au/nla.news-page3655759>.

notebook records that there was a “rewrite with new construction for 1948.” This version was sent to *Topic* on 23 April 1948, accepted on 24 April, paid for on 14 May and published on 23 December 1948. He also offered the New Zealand rights on some stories successfully and unsuccessfully. In 1947, the *Western Mail* in Perth published his story “All Money Counts.”¹⁸ Two years later, the *Chronicle* in Adelaide published it again.¹⁹ He published at least eight stories in the *Western Mail* in 1946,²⁰ six in 1947,²¹ nine in 1948²² and four in 1949²³, one of which, “Killer on the Cliff,” would find its way forty years later into a Japanese English-language textbook and provide GMG with about 44,000 yen (then about A\$500).²⁴

¹⁸ G. M. Glaskin, “All Money Counts,” *Western Mail* October 30, 1947, 12.

¹⁹ G. M. Glaskin, “All Money Counts,” *Chronicle* (Adelaide) May 26, 1949, 19.

²⁰ G. M. Glaskin, “The Riders of Wabricoola,” *Western Mail* February 28, 1946, 8–9 <http://nla.gov.au/nla.news-page3679835>; G. M. Glaskin, “Trans-Pacific Contrasts,” *Western Mail* March 14, 1946, 42; G. M. Glaskin, “Venus Joins the Navy,” *Western Mail* April 4, 1946, 8–9 <http://nla.gov.au/nla.news-article38573729>; Glaskin, G. M. “Venus Wins the Day,” *Western Mail* April 11, 1946, 8–9 <http://nla.gov.au/nla.news-article38574345>; G. M. Glaskin, “Uncle Tom’s Funeral,” *Western Mail* May 9, 1946, 8–9 <http://nla.gov.au/nla.news-article38571298>; G. M. Glaskin, “Hello Miss Ambrose,” *Western Mail: Supplement (Women’s Magazine)* May 30, 1946, 14–15 <http://nla.gov.au/nla.news-page3681538>; G. M. Glaskin, “When Paulus Passed,” *Western Mail* July 4, 1946, 14–15 <http://nla.gov.au/nla.news-page3839160>; G. M. Glaskin, “One from Many,” *Western Mail* December 6, 1946, 16–17 <http://nla.gov.au/nla.news-page3841627>.

²¹ G. M. Glaskin, “Hold Fortune in Your Hand,” *Western Mail* May 15, 1947, 6–7 <http://nla.gov.au/nla.news-page3843088>; G. M. Glaskin, “The Well,” *Western Mail* July 24, 1947, 6–7 <http://nla.gov.au/nla.news-page3844735>; G. M. Glaskin, “A Matter of Habit,” *Western Mail* August 7, 1947, 6–7 <http://nla.gov.au/nla.news-article38579865>; G. M. Glaskin, “The Carter’s Bend Incident,” *Western Mail* August 21, 1947, 6–7 <http://nla.gov.au/nla.news-article52180592>; G. M. Glaskin, “All Money Counts,” *Western Mail*; G. M. Glaskin, “Wailing Witch of Wyanilling.”

²² G. M. Glaskin, “Seagulls,” *Western Mail* February 5, 1948, 78 <http://nla.gov.au/nla.news-article52181171> (verse); G. M. Glaskin, “Two Gifts,” *Western Mail* February 19, 1948, 78 <http://nla.gov.au/nla.news-article52180410> (verse); G. M. Glaskin, “Pretty Kettle of Fish,” *Western Mail* February 26, 1948, 6–7 <http://nla.gov.au/nla.news-article39085730>; G. M. Glaskin, “Touch of Nature,” *Western Mail* May 6, 1948, 6–7 <http://nla.gov.au/nla.news-article39088804>; G. M. Glaskin, “Roses for Romance,” *Western Mail* May 27, 1948, 6–7 <http://nla.gov.au/nla.news-page3658762>; G. M. Glaskin, “Half-Guinea Miracle,” *Western Mail* July 29, 1948, 4–5 <http://nla.gov.au/nla.news-page3659509>; G. M. Glaskin, “What Have You Got for Me?” *Western Mail* August 26, 1948, 4–5 <http://nla.gov.au/nla.news-page3658960>; G. M. Glaskin, “Sweet as a Flower, Sharp as a Knife,” *Western Mail* September 16, 1948, 6–7 <http://nla.gov.au/nla.news-page3659280>; G. M. Glaskin, “Not for Me,” *Western Mail*, November 18, 1948, 12–13 <http://nla.gov.au/nla.news-page3660253>; G. M. Glaskin, “Little Joe,” *Western Mail*, December 16, 1948, 10–11 <http://nla.gov.au/nla.news-page3661830>.

²³ G. M. Glaskin, “Killer on the Cliff,” *Western Mail* March 24, 1949, 6–7 <http://nla.gov.au/nla.news-article39090934>; G. M. Glaskin, “The Turtle,” *Western Mail* April 28, 1949, 12, <http://nla.gov.au/nla.news-page3662711>; G. M. Glaskin, “You Don’t Have to Be an Angel,” *Western Mail* June 2, 1949, 6–7, 13 <http://nla.gov.au/nla.news-page3662835>.

²⁴ GMG received ¥23,120 (then about A\$288) for 1991–92 sales and ¥20,650 for 1992–93 sales for the use of excerpts from his story “Killer on the Cliff” in *New Wave English Readings IIB*, Second Edition (Tokyo: Shoseki Co.) Library, Murdoch University, Perth. Glaskin Archives GMG/

He was canny in his dealings with publishers. In August 1948, he sent a story “What Have You Got for Me?” to Angus & Robertson (A&R), the publishers of the *Coast to Coast* anthology. GMG’s story “Uncle Tom’s Funeral” had been included in the 1946 edition.²⁵ On 24 August, W. G. Cousins, the A&R general manager, wrote to GMG acknowledging receipt of the story (it was published in the *Western Mail* in Perth two days later, so GMG must have already sold the Western Australian rights).²⁶ Cousins proposed that A&R try and sell it to one of the Sydney papers, noting that the *Sydney Morning Herald* had started a new magazine. GMG must have been aware of that as his story, “Last Night Ashore,” which had won him £20 in the *Sydney Morning Herald* Literary Competitions, was published in *Home*, the colour supplement to the *Herald* on 23 August.²⁷ The basic wage in Australia in 1949 was £6/5/ so the prize was worth over two weeks’ work.²⁸ His name was even being used in the advertisements for the magazine the *Herald* had placed around the country.²⁹ However, he refrained from mentioning this to Cousins in his correspondence, or the fact that the story originally offered had been published in Perth. On 6 September Cousins wrote that the *Herald* had turned down the story and that he did not think it was worth “trying any other paper.” He proposed to pass it back to the *Coast to Coast* people (the editor of the 1948 collection was Brian Elliott, lecturer in Australian literature at the University of Adelaide) unless GMG advised otherwise. On 14 September, GMG wrote back to Cousins thanking him profusely for his efforts but suggesting, perhaps tongue in cheek, that it would have been difficult to sell his particular story to a newspaper or magazine. On 21 September, Cousins replied indicating he had passed the story on for consideration for inclusion in *Coast to Coast*.³⁰ The story did not make it into the 1948 edition of *Coast to Coast*.

MISC/1. 3. Correspondence.

²⁵ G. M. Glaskin, “Uncle Tom’s Funeral,” in *Coast to Coast: Australian Stories 1946*, edited by M. Barnard Eldershaw (Sydney: Angus & Robertson, 1947).

²⁶ Glaskin, “What Have You Got for Me?”

²⁷ *Home* was published fortnightly and cost sixpence. It was described as “Australia’s first all-family magazine;” “New Magazine Shows ‘Blue’ Baby Case,” *Sydney Morning Herald* August 18, 1948, 3; G. M. Glaskin, “Last Night Ashore,” *Home* Supplement to *Sydney Morning Herald* August 23, 1948; Battye Library Glaskin Archive as ACC 5869A/5–10.

²⁸ Gordon Williams, “How Will Basic Wage System Affect Australia’s Future?” *The Argus* (Melbourne) October 19, 1949, 2. <http://nla.gov.au/nla.news-article22786359>.

²⁹ Advertisement, *Canberra Times* August 24, 1948, 3 <http://nla.gov.au/nla.news-article2762293>; Advertisement, *Goulburn Evening Post* August 16, 1948, 2 <http://nla.gov.au/nla.news-article103711639>; Advertisement, *Barrier Miner* August 23, 1948, 3 <http://nla.gov.au/nla.news-article48570692>.

³⁰ Angus & Robertson files, State Library of New South Wales. MLMSS 3269, volume 291, pp. 241–49.

GMG used another bound notebook to keep a record of the published versions of his stories. This book also dates from the late 1940s.³¹ GMG painstakingly pasted each story into this notebook as he received a published copy. He cut the pages from the various publications, but ensured that page numbers and publication details were attached. The book also records how much he was paid for his stories and other articles. The stories were published in the *Australian Women's Weekly*, *Broadcaster*, *The Western Mail*, *New Idea*, *Topic* (Qld), *Sun* (NSW), *The West Australian* and many other publications. In these activities, GMG was following the sorts of guidelines that professional writing organisations offer their members. The Australian Society of Authors even today advises its members to take a business-like approach to the difficult process of getting published – but that organisation was not formed until 1963, some twenty years after GMG commenced his career as a writer.

The short stories he produced from 1946 to 1949 did not provide sufficient income for him to survive on their earnings. However, he was determined to live as a writer, so he “retired” (his use of the inverted commas) from his job as sales statistician at the Ford Motor Company at North Fremantle.³² By 2 January 1949 GMG had ceased full-time employment and commenced work on the first draft of what would eventually become his first novel, *A World of Our Own*.³³ Presumably filled with New Year resolve, he wrote in a soon abandoned journal:

It [another writer's frustration at not being as good as the best writers] has taught me a great lesson – always to write. Use the material that I have to the best of my ability, and as much as I can – never be satisfied with the standard I have reached but always strive to improve – but at the same time never to lay down the pen because I feel that I cannot wield it as well as others have done. I must accept the limits of whatever talent I have if any, and write as much as I can with the material I have acquired. After all it is better to be a bad writer, if writing is the craving of the soul, than to be a successful solicitor, bank-clerk, doctor, teacher, unskilled labourer (!) if the heart and spirit are not in these works.³⁴

In an interview with John Hetherington published in 1962, GMG claimed he funded these months of writing with deferred pay he received relating to his military service.³⁵ It is unclear whether or not the timing of this was at his own choosing. He completed over a thousand pages of his first draft within six months. Then, GMG travelled to Singapore where he commenced as an

³¹ Library, Murdoch University, Perth. Glaskin Archives 1296A/item 7.

³² Glaskin, *One Way to Wonderland*, 154.

³³ G. M. Glaskin, *A World of Our Own* (London: James Barrie, 1955).

³⁴ Battye Library, State Library of Western Australia, Perth. Glaskin Archives ACC 5896A/5–10.

³⁵ John Hetherington, *Forty-Two Faces* (Melbourne: F. W. Cheshire, 1962), 229.

executive at Wearne Bros, a firm importing cars and motor parts. He had been offered the job before he took time off to write his manuscript.³⁶ He lasted there just a few months before becoming a stockbroker with the Singapore firm Lyall & Stuart. His manuscript, though, gained some recognition. It received the judges' commendation in the Commonwealth Jubilee Literary Competition.³⁷ He continued to work on it, taking it with him when he travelled to Europe in 1953.

Throughout this time he continued to contribute to *The West Australian* and the *Western Mail*. Soon after arriving in Singapore, he sent *The West Australian* a paean to satay.³⁸ A few months later, he contributed a reflection on the distinctiveness of the Australian accent.³⁹ While he was in Europe in 1953, the *Western Mail* published his story "Pretty as a Pink Seagull."⁴⁰ These stories would have added to his income as a stockbroker in Singapore.

In the United Kingdom, GMG called on the publishers Barrie & Rockliff where director Humphrey Hare was impressed with *A World of our Own* and made an offer to publish it. GMG negotiated his first book contract by himself. It was signed in 1954 by which time he was back in Singapore. The price of the book was 12s 6d and he was to receive royalties of 10% of that price on sales up to 3000 copies, then 15% thereafter. On export sales, he would receive 10% of the price received. He received a £50 advance when the contract was signed. The book sold 12,000 copies in the British hardback edition (which would have earned GMG over £600), another 15,000 in the Norwegian hardback edition and 30,000 as a Norwegian paperback (GMG shared the royalties with his publisher 50:50 on this translation) and it was one of Norway's twelve most popular novels of 1957.⁴¹ Why a novel about the fortunes of returned servicemen in Western Australia struck such a chord with Norwegian readers puzzled even Glaskin, but his novels were popular in Scandinavia and Germany, as demonstrated by the list of translations in Table 1. Sometimes, he was first published in translation. His very Australian short story, "The Road to Nowhere," was first published in two parts in Germany before appearing, again in two parts, in the *Australian Women's Weekly*.⁴² It later provided the title for a collection of short stories.

³⁶ Hetherington, *Forty-Two Faces*, 229.

³⁷ "Australian Literature: Notes," *Southerly* 17.4 (1956): 237.

³⁸ G. M. Glaskin, "Singapore Satay is 'Out of this World,'" *The West Australian*, November 26, 1949, 20 <http://nla.gov.au/nla.news-article47685791>

³⁹ G. M. Glaskin, "Fair Dinkum, it's the Accent," *The West Australian*, September 9, 1950, 21 <http://nla.gov.au/nla.news-article47885510>

⁴⁰ G. M. Glaskin, "Pretty as a Pink Seagull," *Western Mail* May 7, 1953, 3–5 <http://nla.gov.au/nla.news-page3683859>.

⁴¹ Hetherington, *Forty-Two Faces*, 227.

⁴² G. M. Glaskin, Letter to John M. Bunting. June 21, 1965; G. M. Glaskin, "The Road to Nowhere," *Australian Women's Weekly*, October 27, 1965, 35, 54.

Glaskin Title	Advance	Royalty Percentage	Paperback Edition	Translation	US Edition	Film Rights
<i>A World of Our Own</i> 1955	£50	10% to 3000; 15% thereafter; price 12s 6d	Mayflower £400 (cancelled) (1966) Panther (1961)	Norwegian (1957); French (1964); Swedish (1965) Dutch (1965)		
<i>A Minor Portrait</i> 1957 (Chivers 1974)	£150		<i>The Mistress</i> , Ace (1959) £200; Panther (1965) £1000			
<i>A Change of Mind</i> 1959	£150	10% of retail price to 3000 copies; 15% thereafter	Ace Books (1959) £200 Mayflower (1968)	French (1960); Dutch (1962)	Doubleday (1960)	Wychwood Productions (1960)
<i>A Lion in the Sun</i> 1960, reprinted 1967 (Brash [Singapore], 1994)	£250	10% of retail price to 3000 copies; 15% thereafter	Panther £2000 (1963)	Dutch (1961); French (1962); Danish (1965); Swedish (1967)		
<i>The Beach of Passionate Love</i> 1961	£150	10% of retail price to 3000 copies; 15% thereafter	New English Library [Four Square] £1300 (1964)	Swedish (1961); German (1961); Dutch (1966); Norwegian (1967)		
<i>The Land that Sleeps</i> 1961					Doubleday (1961) US\$1500 10% of published prices to 5000 copies; 12.5% to 10,000; 15% thereafter	
<i>A Waltz through the Hills</i> 1961 (audiobook, 1998)	£250	12.5% of published price to 6500; 15% to 15,000; 17.9% thereafter	Heinemann Windmill series (1964) Penguin/Peacock £200 (1970)	Dutch (1962); Belgian French (1962); German (1962); Danish (1965); Swedish (1965); Norwegian (1966)		Barron Films (1988) A\$30,000

<i>A Small Selection</i> 1962				<i>Sometimes it wasn't so nice</i> Panther (1968)			
<i>Flight to Landfall</i> 1963 (Chivers, 1974)	£650	12.5% of published price to 10,000 copies; 15% to 15,000; 17.5% thereafter Price 21s		Panther £1000 (1963)	French (1964) \$500 Dutch (1964) \$100	St. Martins (1980) US\$4000	
<i>O Love, O Loneliness</i> 1964				Panther £500 (1966)			
<i>No End to the Way</i> 1965	£100	10% of published price to 3500 copies; 12.5% to 7500; 15% thereafter Price 21s		Corgi £350 (1967), £1250 (1985)		Macfadden-Bartell (1968) US\$1500 6% of retail selling price (US\$0.75)	
<i>The Man who Didn't Count</i> 1967				Mayflower (1968)	Spanish (1967) Dutch (1967, 1969)	Delacorte (1965, 1967)	£7500
<i>A Bird in My Hands</i> 1967	£150	10% to 2500 copies; 12.5% to 7500; 15% thereafter Price 18s			Swiss (1967)		
<i>The Road to Newbere</i> 1967	No advance						

Table 1: Details of contracts, advances, editions and film rights for G.M.G.'s Barrie & Rockliff books.

For his second book, *A Minor Portrait*, GMG sought the services of an agent when he experienced delays in publication after the novel had been accepted by Barrie & Rockliff. He signed up with Pearn, Pollinger & Higham Ltd of Dean Street, Soho. The firm was founded in 1935, when Nancy Pearn, Laurence Pollinger and David Higham left the Curtis Brown agency and set out on their own, financed in part by a loan from Harold Macmillan. Pearn died in 1950 and Pollinger left to form his own company so the firm was renamed David Higham Associates in 1956. It is still active as a literary agency and represents authors as diverse as J. M. Coetzee, Alexander McCall Smith and Stephen Fry.⁴³ Paul Scott of the firm, later to be the author of the *Raj Quartet* and *Staying On*,⁴⁴ negotiated the contract with Barrie & Rockliff, assisted by GMG's assertion that the final manuscript was to be handed to the publisher only if they made "an agreement with you straight away, with publication by April."⁴⁵ The agreement was completed in January 1957.⁴⁶ Literary agents take a proportion, in GMG's case 10%,⁴⁷ of all income they receive on behalf of their clients. It is in their interest to maximise the sales of all rights pertaining to their clients' works. The sale of foreign edition and foreign language rights is a crucial part of enhancing their clients' income. David Higham Associates often worked to sell these even before Barrie & Rockliff had committed to an English edition. GMG also talked directly to Dutch publishers Elsevier and Nederlandse Boekenclub regarding the Dutch publication, and the structure, of his later novel *Flight to Landfall*,⁴⁸ and had other literary agents working on his behalf in the United States (Ann Watkins) and France (Jenny Bradley).⁴⁹

A Minor Portrait is a novel set in Perth that details the relationship between an adolescent boy and an older, French woman. Given that GMG wrote so closely from life it does pose the question whether it is based on some actual incident, with the sex of the older partner changed to make the story more palatable (GMG was homosexual). GMG also wrote of underage sexual relations, and other taboo sexual relations including incest, in his later novels *A Lion in the Sun*, *The Beach of Passionate Love*, *No End to the Way* (the narrator Ray as a young boy has a passionate sexual affair with his uncle Kev), and *O Love O Loneliness*.

⁴³ <http://www.davidhigham.co.uk/history.htm>

⁴⁴ Paul Scott, *The Jewel in the Crown* (London: Heinemann, 1966); *The Day of the Scorpion* (London: Heinemann, 1968); *The Towers of Silence* (London: Heinemann, 1971); and *A Division of the Spoils* (London: Heinemann, 1975) [*The Raj Quartet*]; *Staying On* (London: Heinemann, 1977).

⁴⁵ Paul Scott, Letter to Humphrey Hare, Esq., Barrie & Rockliff. December 13, 1956. Glaskin Files, Random House Archives.

⁴⁶ Library, Murdoch University, Perth. Glaskin Archives. Box 13 GMG/MISC1/ss. Agreement from Higham Jan 1957 Barrie London re: *A Minor Portrait*.

⁴⁷ G. M. Glaskin, "Rewards from 'The Digest,'" *Australian Author* Autumn 1981: 15–17.

⁴⁸ G. M. Glaskin. Letter to John Bunting. February 8, 1963; Letter to J. M. Bunting. September 3, 1963. Glaskin files, Random House Archives.

⁴⁹ G. M. Glaskin, Letter to J. M. Bunting. November 18, 1963. Glaskin files, Random House Archives.

Paul Scott wrote to John Bunting at Barrie & Rockliff regarding GMG's third book, *A Change of Mind*,⁵⁰ a novel that recounts what happens when a young man and an older man find themselves in each others' bodies after undergoing hypnosis, in July 1958. Having an agent had not altered the contractual terms much, but had increased GMG's advance to £150 paid in two instalments, one on signature of the contract, and one on manuscript delivery. At the same time, *A Minor Portrait* was about to come out as an Ace paperback as *The Mistress*.⁵¹ GMG asked if Bunting would vary the royalty rates due under the agreement with Barrie & Rockliff from 55/45 to 60/40 (the larger proportion in each case going to him).⁵² Bunting agreed, which was fortunate for GMG, as the later Panther edition of *The Mistress* sold 75,000 copies.⁵³ Barrie & Rockliff also sold the paperback rights for *A Change of Mind* to Ace Books in September 1959 for a £200 advance (GMG was due 55%) and 7.5% royalties on a 2s 6d price.⁵⁴

GMG ceased work at Lyall & Stuart in August 1958. For the next two decades, he would live from the proceeds of his writing. He was now represented by David Bolt, who would continue to be his agent for two decades, at Pearn, Pollinger and Higham. GMG followed Bolt when he left David Higham Associates in 1971 and this brought about an acrimonious end to GMG's relationship with Higham.⁵⁵ Bolt wrote in October 1959 to advise that *A Change of Mind* had been placed with Doubleday in the United States.⁵⁶ The novel was also licensed to Editions Denoël in Paris for translation into French.⁵⁷

The contract for GMG's first Asian-themed novel, *A Lion in the Sun*, set in Singapore on the cusp of independence, was signed in 1959 with a £250 advance.⁵⁸ His agents also placed this book with publishers in the Netherlands (Uitgeverij Success, April 1961), France (Editions du Fleuve Noir, September 1962), Sweden (Bokforlaget Bra Bocker, May 1965), and Denmark (Forlagte Skrifola, December

⁵⁰ G. M. Glaskin, *A Change of Mind* (London: Barrie & Rockliff, 1959).

⁵¹ G. M. Glaskin, *A Minor Portrait* (London: Barrie & Rockliff, 1957); G. M. Glaskin, *The Mistress* (London: Ace Books [Harborough Publishing Co.], 1959).

⁵² Paul Scott, Letter to John Bunting, Barrie Books Ltd. July 22, 1958. Glaskin files, Random House Archives.

⁵³ Hetherington, *Forty-Two Faces*, 229–30; G. M. Glaskin, *The Mistress* (London: Panther Books, 1965).

⁵⁴ Library, Murdoch University, Perth. Glaskin Archives. Box 13 GMG/MISC1/nn. Agreement with Ace Books 1959; G.M. Glaskin, *A Change of Mind* (London: Ace Books, 1961).

⁵⁵ David Higham, Letter to G. M. Glaskin. April 7, 1971. Library, Murdoch University, Perth. Glaskin Archives. Box 4.

⁵⁶ David Bolt, Letter to John Bunting, Barrie & Rockliff. October 1, 1959. Glaskin files, Random House Archives; G. M. Glaskin, *A Change of Mind* (New York: Doubleday, 1960).

⁵⁷ Library, Murdoch University, Perth. Glaskin Archives. Box 13 GMG/MISC1/mm. Agreement March 1960 Edition Denoel Paris.

⁵⁸ Library, Murdoch University, Perth. Glaskin Archives. Box 13 GMG/MISC1/nn. Agreement November 1959 Barrie Books; G. M. Glaskin, *A Lion in the Sun* (London: Barrie & Rockliff, 1960).

1965). The contract for *The Beach of Passionate Love*, his second Asian-themed novel set in Singapore and Kelantan and concerning the lustful obsessions of young Englishman Harry Lee, was signed in 1960 with a £150 advance.⁵⁹ It was placed with publishers in Sweden (Lars Hokersbergs, August 1961), Germany (Brockhaus, August 1961),⁶⁰ France (Editions du Fleuve Noir, February 1963), Norway (Fredhuis Vorlagf, April 1967), and the Netherlands (Nederlanse Boekenclub, November 1966). The book was published on 24 March 1961. Barrie & Rockliff paid GMG £512 on 30 March, representing £75 advance due on publication (GMG had already received the first £75), £440 being 55% of the advance received for paperback rights, a further advance of £150 on “sums due,” less £150 already paid and £3 for book proofs requested by the author.⁶¹ The average annual wage for males in Australia was about Australian £922 (approximately £737 sterling) at 31 December 1960,⁶² so with his other earnings GMG was living from his writing.

The contract for GMG’s Australian bush story of survival aimed at a juvenile readership, *A Waltz Through the Hills*, was also signed in October 1960 for a £250 advance.⁶³ Royalties started at 12.5% of retail price (about 16s) to 6500 copies, then 15% to 15,000 then 17.5% thereafter (though there was an allowance for royalties to remain low on reprints of fewer than 2000 copies). This title was also sold to the Netherlands (Drukkerji de Spaarnestad, January 1962), Germany (Universitas Verlag, April 1962), Belgium (as a French-language edition, Drukkerji de Spaarnestad, May 1962), Sweden (Bokforlaget Bra Bocker, May 1965), Denmark (Forlagte Skrifola, December 1965), and Norway (Fredhuis Vorlag, January 1966).⁶⁴

GMG by that time was wrestling with the manuscript of *The Land that Sleeps*.⁶⁵ He had been contracted to write this account of the Australian frontier

⁵⁹ Library, Murdoch University, Perth. Glaskin Archives. Box 13 GMG/MISC1/ll. Agreement April 1960 Barrie Books; G. M. Glaskin, *The Beach of Passionate Love* (London: Barrie & Rockliff, 1961).

⁶⁰ Battye Library Glaskin Archives ACC5869a/1–4. The German edition of *Der Rätselhafte Mister Lee* (Wiesbaden, Brockhaus, 1962) is documented in a small folder. Eleven reviews in the German press are detailed in one section, then another thirty reviews follow, all collated on Brockhaus stationery. It appears in a later edition as well: *Der Rätselhafte Mister Lee* (Berlin: Deutsche Buch Gemeinschaft, 1964).

⁶¹ Barrie & Rockliff, Statement of account to David Higham Associates, *Beach of Passionate Love*. March 30, 1961.

⁶² Commonwealth of Australia, *Official Year Book of the Commonwealth of Australia No. 47 – 1961* (Canberra: Commonwealth Bureau of Census and Statistics, 1961), 426.

⁶³ Library, Murdoch University, Perth. Glaskin Archives. Box 13 GMG/MISC1/kk. Agreement October 1960 Barrie Books; G. M. Glaskin, *A Waltz Through the Hills* (London: Barrie & Rockliff, 1961).

⁶⁴ The previous two paragraphs are sourced from Library, Murdoch University, Perth. Glaskin Archives. Box 13 GMG/MISC1.

⁶⁵ G. M. Glaskin, *The Land that Sleeps* (New York: Doubleday, 1961; London: Barrie & Rockliff, 1961).

by his American publisher Doubleday in New York, though they were having some doubts about the project. However, they had paid a US\$1500 advance, with royalties at 10% of retail price to 5000 copies, then 12.5% to 10,000 copies, then 15% thereafter.⁶⁶ While they considered him a “fine writer,” his books so far had not sold well for them.⁶⁷ They sought some assurance that Barrie & Rockliff would take on a British edition of *The Land that Sleeps*. In response, they were advised that *A Lion in the Sun* had sold reasonably well, and that *The Beach of Passionate Love* and *A Waltz through the Hills* were expected to do better; the paperback rights to three of his books had just been sold for £4000 and sooner or later GMG would prove to be “a sound investment on both sides of the Atlantic.”⁶⁸

Barrie & Rockliff remained wary of *The Land that Sleeps*, perhaps because they were already awash with GMG titles, though they eventually signed an agreement to publish it in September 1961. Relations between GMG and Barrie & Rockliff deteriorated in 1962 and 1963 as GMG pushed for an agreement for the “O Love, O Loneliness” trilogy, which his publishers did not consider represented his best work and which also contained the overtly homosexual “O Life” section which editor John Bunting termed “unpublishable.”⁶⁹ However, in August 1962 an agreement was made for the short story anthology, *A Small Selection*.⁷⁰ Paperback rights for this were sold to Panther, a fact GMG alluded to when he wrote to John Bunting in December 1962 questioning why the trilogy had not been accepted and asking whether Barrie & Rockliff “had ever lost money on any of my publications.”⁷¹ In this letter, GMG also referred to his new novel “A place called Landfall” which would become *Flight to Landfall*. In his reply in February, Bunting looked forward to receiving the typescript of the new book, but again declined to publish the trilogy. He advised GMG to write them off and “put your very considerable talents to new projects.”⁷² Both Bunting and David Bolt, his agent, considered GMG’s strength to be strong, plot-driven narratives, such as *Flight to Landfall* would prove to be.⁷³ Set in the north of Western Australia, it features the crash of a plane carrying a group of Dutch people and a young English

⁶⁶ Library, Murdoch University, Perth. Glaskin Archives. Box 13 GMG/MISC1/ii. Agreement July 1960 Doubleday NY.

⁶⁷ Barbara Noble, Letter to L.A Ullstein, Barrie and Rockliff. November 21, 1960. Glaskin files, Random House Archives.

⁶⁸ L. A. Ullstein, Letter to Barbara Noble, Doubleday. December 28, 1960. Glaskin files, Random House Archives.

⁶⁹ J. M. Bunting, Letter to Humphrey Hare, Esq., Barrie & Rockliff. May 2, 1962. Glaskin files, Random House Archives.

⁷⁰ G. M. Glaskin, *A Small Selection* (London: Barrie & Rockliff, 1962).

⁷¹ G. M. Glaskin, Letter to John Bunting, Barrie & Rockliff. December 29, 1962. Glaskin files, Random House Archives.

⁷² J. M. Bunting, Letter to G. M. Glaskin. February 1, 1963. Glaskin files, Random House Archives.

⁷³ John M. Bunting, Letter to G. M. Glaskin. December 18, 1963. Glaskin files, Random House Archives.

girl, Fiona, from Surabaya during World War II. Those who survive the crash subsist at a place they call Landfall. Various tragedies occur involving diamonds, madness and the local indigenous population until only Fiona remains.

It was contracted in March 1963. The advance was £650 sterling (A£812.50).⁷⁴ This was a considerable amount. In December 1962 the weighted average weekly wage rate in Australia for adult males was approximately A£952 a year (approximately £762 sterling).⁷⁵ The royalty rate commenced at a very favourable 12.5% of retail price 21s (a royalty of just over 2s 6d) up to 10,000 copies, then 15% to 15,000 and 17.5% thereafter. The novel was also sold to France (Presses de la Cité/Plon, December 1963) and the Netherlands (Elsevier, January 1964). An advance of US\$500 was paid for the French edition and £100 for the Dutch edition, with GMG due 90%, less agent's fees.⁷⁶ Panther Books bought the paperback rights in November 1963⁷⁷ along with those for *The Mistress*, paying a £1000 advance for both.⁷⁸ At the same time, *A Waltz through the Hills* had been sold to Heinemann for inclusion in the Windmill series for schools,⁷⁹ where it would remain in print for a decade.

The positive market reception of *Flight to Landfall*, as well as the arrival of a new editor, John Pattison from Secker & Warburg, caused Barrie & Rockliff to reconsider the "O Love, O Loneliness" trilogy. Pattison's reader's report on the controversial "O Life" section, now titled "You can't get away from it," was very positive, as John Bunting was pleased to report to GMG in November 1963 along with the news that New English Library, which had taken over Ace and Four Square books, had paid a further £500 advance to maintain the paperback rights to *The Beach of Passionate Love*.⁸⁰ Four days later, Bunting wrote to David Bolt requesting that he prepare an agreement for "You can't get away from it" and

⁷⁴ From 3 December 1931 until the introduction of decimal currency in 1966, £100 sterling was the equivalent of £125 Australian. Commonwealth of Australia, *Year Book Australia* 1963. <http://www.abs.gov.au/ausstats/abs@.nsf/featurearticlesbytitle/9A953DE15F376525CA256F2A00073477?OpenDocument>

⁷⁵ Commonwealth Bureau of Census and Statistics, *Official Year Book of the Commonwealth of Australia. No. 49* (Canberra: Commonwealth Government Printer, 1963), 466.

⁷⁶ Gordon Fielden (David Higham Associates, Ltd), Letter to John M. Bunting, Barrie & Rockliff. March 16, 1964. Glaskin files, Random House Archives.

⁷⁷ John M. Bunting, Letter to J. Pacey, Esq., Panther Books. November 6, 1963. Glaskin files, Random House Archives.

⁷⁸ J. M. Bunting, Letter to J. Pacey, Esq., Panther Books. November 8, 1963. Glaskin files, Random House Archives.

⁷⁹ G. M. Glaskin, Letter to John Bunting, Barrie & Rockliff. November 18, 1963. Glaskin files, Random House Archives; G. M. Glaskin, *A Waltz through the Hills* (London: Heinemann Educational, 1964).

⁸⁰ J. M. Bunting, Letter to G. M. Glaskin. December 18, 1963. The letter contained copies of Pattison's report and another negative one from 'K. Wadleigh.' Glaskin files, Random House Archives; G. M. Glaskin, *The Beach of Passionate Love* (London: Four Square/New English Library, 1964).

two books, one of four short novels that would become *O Love, O Loneliness* and the other the short story anthology *The Road to Nowhere*. Bunting noted that the “unusually” high advance for *Flight to Landfall* should also cover the four short novels book. For “You can’t get away from it,” he proposed an advance of £100 and no more than 10% up to 3500 copies as the book, which was going to be published under the pseudonym Neville Jackson, would appear to the public to be a first novel.⁸¹ The contracts for both books were completed in March 1964. At the same time New English Library forfeited the advance and paperback right to *A Waltz through the Hills*, which were taken up by Penguin for £200,⁸² although GMG was very sick with hepatitis by that time. During the editing process, “You can’t get away from it” evolved into *No End to the Way*, the first overtly homosexual Australian novel.⁸³ It was published early in 1965. John Pattison reported there were “orders for 85 copies” received on 31 March,⁸⁴ and that sales were “usually something a bit over 25 a day and sometimes more.”⁸⁵ Paperback rights were picked up by Corgi in the Commonwealth and United Kingdom for a £350 advance⁸⁶ and Macfadden-Bartell in the USA with an advance of US\$1500.⁸⁷ The Barrie & Rockliff edition was remaindered in November 1971, with GMG buying the 113 remaining copies and donating them to the homosexual rights organisation CAMP, Inc. in Perth.⁸⁸ The Corgi edition went through three significant printings, the last in 1985.⁸⁹ *O Love, O Loneliness* was published in July 1964 but, despite some positive reviews, sold only reasonably well. GMG admitted his disappointment in a letter to John Pattison – he had hoped sales “would be 6,000 at least.”⁹⁰ Paperback rights were sold to Panther for £500.⁹¹

⁸¹ J. M. Bunting, Letter to David Bolt, David Higham Associates. December 22, 1963. Glaskin files, Random House Archives.

⁸² J. M. Bunting, Letter to David Bolt, Esq., David Higham Associates. March 20, 1964. Glaskin files, Random House Archives; G. M. Glaskin, *A Waltz through the Hills* (Harmondsworth: Penguin/Peacock, 1970).

⁸³ Neville Jackson (G. M. Glaskin), *No End to the Way* (London: Barrie & Rockliff, 1965; London: Corgi, 1967; New York: Macfadden-Bartell, 1969).

⁸⁴ J. G. Pattison, Letter to G. M. Glaskin. March 31, 1965. Glaskin files, Random House Archives.

⁸⁵ J. G. Pattison, Letter to G. M. Glaskin. April 5, 1965. Glaskin files, Random House Archives.

⁸⁶ J. M. Bunting, Letter to G. M. Glaskin. May 7, 1965. Glaskin files, Random House Archives.

⁸⁷ Library, Murdoch University, Perth. Glaskin Archives. Box 13 GMG/MISC1/ii. Agreement May 1968 Macfadden-Bartell NY.

⁸⁸ David Bolt (David Higham Associates), Letter to Jane Gregory, Barrie & Jenkins Ltd. November 22, 1971. Glaskin files, Random House Archives.

⁸⁹ G. M. Glaskin, Letter to Bill Larkins, Editor, *Australian Author*. January 30, 1985. Glaskin file, Australian Society of Authors.

⁹⁰ G. M. Glaskin, Letter to J. G. Pattison, Barrie & Rockliff. March 5, 1965. Glaskin files, Random House Archives; G. M. Glaskin, *O Love O Loneliness* (London: Barrie & Rockliff, 1964).

⁹¹ J. M. Bunting, Letter to G. M. Glaskin, September 23, 1964. Glaskin files, Random House Archives.

Barrie & Rockliff had contracted GMG's next book, *The Man who Didn't Count* in October 1964.⁹² It was also sold to the Netherlands (Elsevier, February 1966), Spain (Editoriale Molino, April 1966) and the United States (Dell/Delacorte, September 1966, after its US publication date). It was published in October 1965. There was interest in the film rights and a payment made for them,⁹³ though no film appears to have been made, and it was also published by Mayflower as a paperback in 1968.⁹⁴ GMG complained about the poor return he had made on his books in 1964 to John Pattison and asked if there were any opportunities at Barrie & Rockliff so he could earn a living and write part-time.⁹⁵ He made a more direct plea to John Bunting looking for an editorial or directorial position. He stated that he was now 41, and since he had failed to become a "success," had suffered a long illness and been hit with three years of "extortionate" taxes on his return to Australia, he was unable to go on writing.⁹⁶ His publisher politely fobbed him off.

It was two years before Barrie & Rockliff brought out *The Road to Nowhere*.⁹⁷ Its publication had been delayed until after the 1965 publication of *The Man who Didn't Count*. Originally GMG expected *The Road to Nowhere* to be published early in 1966 but, as Barrie & Rockliff had no GMG title contracted for 1967, publication was delayed until January of that year.⁹⁸ The book sold out its first printing of 4000 by the end of May 1967 and another 1500 copies were printed.⁹⁹ GMG also wanted the work he called "Canary Yellow" to be published in September 1966 but Bunting did not believe it was a publishing proposition and bounced it over to the editors at Herbert Jenkins, the company Barrie & Rockliff had just taken over.¹⁰⁰ *A Bird in my Hands: A Personal Experience*, as the book was retitled because *Canary Yellow* had been used by Elizabeth Cadell,¹⁰¹ was

⁹² G. M. Glaskin, *The Man who Didn't Count* (London: Barrie & Rockliff, 1965; New York, Delacorte [Seymour Lawrence], 1965). The Spanish edition was titled *El hombre con quien no contaban* (Barcelona: Molino, 1967).

⁹³ David Bolt, Letter to John Bunting, Barrie & Rockliff. December 9, 1965. Glaskin files, Random House Archives.

⁹⁴ G. M. Glaskin, *The Man who Didn't Count* (London: Mayflower, 1968).

⁹⁵ G. M. Glaskin, Letter to J. G. Pattison, Barrie & Rockliff. May 2, 1965. Glaskin files, Random House Archives.

⁹⁶ G. M. Glaskin, Letter to John Bunting, Barrie & Rockliff. May 13, 1965. Glaskin files, Random House Archives.

⁹⁷ G. M. Glaskin, *The Road to Nowhere* (London: Barrie & Rockliff, 1967).

⁹⁸ J. M. Bunting, Letter to David Bolt, David Higham Associates. April 22, 1966. Glaskin files, Random House Archives.

⁹⁹ E. W. Godfrey/Barrie & Rockliff, Memorandum – *Road to Nowhere*. May 26, 1967. Glaskin files, Random House Archives.

¹⁰⁰ J. M. Bunting, Letter to David Bolt, David Higham Associates. April 22, 1966. Glaskin files, Random House Archives.

¹⁰¹ Elizabeth Cadell, *Canary Yellow* (London, Hodder & Stoughton, 1965). Cadell was also a client of David Higham Associates.

Country of Edition	Year of Contract	Royalty per Copy	Advance
Australia	1977	1 penny	£1000
Canada	1978	CA\$0.02	C\$2000
United Kingdom	1978	1 penny	£3000
Norway	1978	US\$0.02	US\$1000
Denmark	1978	US\$0.02	US\$1000
Finland	1979	US\$0.02	US\$500
Germany	1979	US\$0.02	US\$4000
Netherlands	1980	4 guilders	2400 guilders
France	1980	0.02 francs	4000 francs
Spain	1980	US\$0.02	US\$800
Italy	1981	0.02 lire	1540 lire
Sweden	1982	US\$0.03	US\$750

Table 2: Reader's Digest editions of *Flight to Landfall*¹⁰²

published under the Herbert Jenkins imprint in 1967.¹⁰³ A memoir, it is a dismal account of GMG's sickness in Amsterdam, attempted suicide and recovery and marked the end of GMG's career with Barrie & Rockliff. Though he tried to sell the company a narrative version of his play *Turn on the Heat*, the new fiction editor Christopher MacLehose was damning in his opinion of it – he did not think it would make “a satisfactory book in any shape or form.”¹⁰⁴

However, GMG continued to earn money from the books first published by Barrie & Rockliff. *A Change of Mind* was published in a paperback edition in 1968.¹⁰⁵ Penguin finally published their edition of *A Waltz through the Hills* in 1970.¹⁰⁶ *A Minor Portrait* was republished in 1974.¹⁰⁷ These brought GMG some income, but he was no longer surviving on the proceeds of his writing, which supplemented other income.

Things changed a decade later. In 1986, GMG wrote to Australian playwright Alan Seymour about his “marvellous independence financially” with two war pensions, one for disability and one for service. In the same letter, and in another

¹⁰² Library, Murdoch University, Perth. Glaskin Archives. Box 13 GMG/MISC1; Frank Arnold (Director), *A Waltz through the Hills* (Australia: Barron Films, 1988).

¹⁰³ G. M. Glaskin, *A Bird in my Hands: A Personal Experience* (London: Herbert Jenkins, 1967).

¹⁰⁴ Christopher MacLehose, Letter to David Bolt, David Higham Associates. May 16, 1969. Glaskin files, Random House Archive.

¹⁰⁵ G. M. Glaskin, *A Change of Mind* (London: Mayflower, 1968).

¹⁰⁶ G. M. Glaskin, *A Waltz through the Hills* (Harmondsworth: Penguin [Peacock], 1970).

¹⁰⁷ G. M. Glaskin, *A Minor Portrait* (Bath: Chivers, 1974).

eleven days later, he referred to the income he was still receiving from *Flight to Landfall* in a Reader's Digest condensed edition of 250,000 copies, paying GMG two cents a copy (\$5000).¹⁰⁸ From 1977, *Flight to Landfall* had been sold to Reader's Digest subsidiaries throughout the world for inclusion in their book publishing programmes, which had very large print runs of up to 200,000 copies for sales to subscribers. The returns to GMG are detailed in Table 2.

GMG wrote that, after responding to an advertisement in the April 1975 issue of *Australian Author*, he earned a total of A\$3,666.47 from the Australian edition, A\$7,769 from the British edition, and A\$17,000.22 from the Spanish, German, Finnish and Dutch advances. This was more than he had received in 1972 in a grant from the Commonwealth Literature Board. The condensed editions of the book also brought about US interest in the full edition.¹⁰⁹

St Martins Press in New York paid an advance of US\$3000 in January 1980 for an American edition of *Flight to Landfall*. They offered royalties of 7.5% on published price up to 5000 copies then 10% to 10,000 and 12.5% thereafter. Later, they paid an additional US\$1000 for World English and translation rights.¹¹⁰

Film rights were also sold (film rights were sold three times in total for *Flight to Landfall*, but no film was made). St Martins also produced a special promotional edition that earned a fee of US\$20,000 of which half was due to GMG.¹¹¹

In 1988, the film rights for *A Waltz through the Hills* were sold for A\$30,000 in February and a film made and released starring Ernie Dingo.¹¹² However, GMG's earning power as an author had virtually ceased by that time. Despite prodigious efforts on his part, publishers by and large ignored him. By the time he died in March 2000 all of his works were out of print and he was reliant on his service pensions.

The case of GMG demonstrates that being able to live off the proceeds of literary creation requires hard work, determination and considerable skills in business and time management. To have a talent for writing is certainly useful, especially, as with GMG, if it permits a writer to turn his or her hand to numerous forms and genres, but to achieve great success luck and serendipity probably play a greater role. This will not provide comfort to a would-be author, though it might offer some solace to one at the other end of his or her career.

University of New England, Armidale

¹⁰⁸ G. M. Glaskin, Letter to Alan Seymour. May 4, 1986; G. M. Glaskin, Letter to Alan Seymour. May 15, 1986 (Library, Murdoch University, Perth. Glaskin Archives).

¹⁰⁹ G. M. Glaskin, "Rewards," 16.

¹¹⁰ Library, Murdoch University, Perth. Glaskin Archives. Box 13 GMG/MISC1 2. r. Agreement January 1980 St Martins Press.

¹¹¹ G. M. Glaskin, "Rewards," 16.

¹¹² Library, Murdoch University, Perth. Glaskin Archives. Box 13 GMG/MISC1 2. Correspondence.

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