

THE PAMELA MOORE ARCHIVE



A remarkably rich and dense archive documenting Moore's emotionally and professionally active too-short life. A density of manuscript material, correspondence, and personal ephemera detail her high school years at Rosemary Hall and her college years at Barnard, and take us through the composition and publication of her international best-selling *Chocolates at Breakfast* (1956), published when she was a Barnard sophomore, through her tragic suicide in 1964. Now identified with Jong's *Fear of Flying* (1973), upon publication *Chocolates* was hailed as *Bonjour Tristesse* (1955) for Americans, and has since been identified with Salinger's *Catcher in the Rye* (1951). The darkness experienced by Moore's protagonists, suggestive of Moore's own bi-polar tendencies – as well as her young adult years with oppressive men, and her eventual suicide – have earned her comparisons with Sylvia Plath. A staple of early “queer lit” lists, the American edition of *Chocolates* left out Moore's original three-page conclusion, and numerous homoerotic passages – all present in the archive. The second French edition – their “nouvelle edition” published on the heels of the first – incorporated a great deal of new text Moore insisted be included just as the first French edition was hitting stores; working material towards that edition is here as well. The Italian edition was part of an obscenity trial in the early 1960s.

Just as *Chocolates for Breakfast* was about to hit the American market, Moore sailed for Europe. On board she met Edouard de Laurot, a Polish / French activist filmmaker (and something of a con-man) twice her age under whose sway she fell as soon as they met. His influence is present throughout the archive: in her diary of her European adventures with him in the summer and fall of 1956; in the divergent versions present of *Prophets Without Honor*, the still unpublished autobiographical novel she conceived and pitched and sold with Laurot, but then radically rewrote on her own to reflect her disillusionment with him; in the photocopied correspondence from Moore to Laurot, provided by Jonas Mekas (who retains the originals, sent to him for safe keeping by Laurot); even in her tax documents, which support her claims to have used all her advance and royalty money in service of Laurot's work.

Moore was rescued from this toxic relationship by Adam Kanarek, who ultimately became, as she details in her diary, a more powerful force in her work and life than even Laurot. A few dozen letters between them survive herein. In her final diary entries, in which she confesses her plan to end her life, she details moments from their married life which may or may not have propelled her to that decision. Their son Kevin notes that Pamela's diaries, from an early age, were not always

neutral, that they provided her at times a “transition from lived experience to fiction,” and that they were sometimes written for an audience – her mother, Adam – and were left out for reading by them. Her diaries from the age of 10 through her final days are here: Her final diary bears the printed form sticker of the Medical Examiner’s office, with the details of time and place of death filled-in by hand.

Moore died at the age of 26, the mother of a 9-month-old son. In those years she had been a world-wide phenomenon, and wrestled with her future stature. By 1967, *Chocolates for Breakfast* was out of print, but it remained a mainstay of early queer lit studies, with occasional cultural and scholarly references throughout the ensuing decades. Recently, Lena Dunham called it “required reading” in *Vogue*; it was reissued in 2013, by HarperCollins, with an introduction by Emma Straub; Elaine Showalter wrote that it was “[v]ery sophisticated and angsty,” noting Moore as worthy of academic pursuit; indeed, in 2016 Moore was called, in *Marie Claire*, “The Sylvia Plath You’ve Never Heard Of.”

This archive shows us not just what went into *Chocolates for Breakfast*, but what came out of it: the professional upheaval, from continuous attempts to replicate its success through three published novels and several unpublished works of varying lengths; and finally through the professional and emotional drama that plays out through reams of correspondence – with her parents, husband, and sister, as well as with agents (Monica McCall and Sterling Lord), editors, publishers, and more.

Highlights include,

- Diaries, 1948-1964, ranging from short entries on the school and family life of a 10-year-old, to a social calendar of a debutante, to a scrapbook including report cards, letters, a story typescript, her first byline, and more; through detailed accounts of her life with her mother, her early forays with men – both which fed into *Chocolates...*; through her international adventures with Edouard de Laurot, and her friendship and marriage to Adam Kanarek; finally, through her decision to end her life, and her request that those diaries entries be included in her still unfinished novel, *Kathy on the Rocks*.
- Manuscript material towards *Chocolates for Breakfast* as well as all her other books, published and unpublished, as well as several dozen stories, poems, and articles, largely unpublished.
- Numerous original signed contracts.
- Dense family correspondence, between and among Pamela, her parents Isabel and Don, her half-sister Elaine, and her friend and eventual husband, Adam Kanarek.
- Voluminous professional correspondence, with her agents, editors, publishers, and more.
- Financial and legal files providing a paper trail of her reported embezzlement by Laurot.
- Several books from her library, including a copy of *Alice in Wonderland* inscribed to her by her father, suggestive of a childhood she never seemed to have had; her signed copy of the US Constitution, and her signed copy of the *Odysey*.
- School work and other documentation of high school at Choate Rosemary Hall and Barnard, and correspondence with and about Columbia professors; her Columbia diploma.
- Audio interviews conducted by her son, Kevin Kanarek, with his father – Moore’s husband – with others who knew Moore.

Provenance: This material comes straight from the home of her son, Kevin Kanarek, who acquired it by descent from his father, Adam Kanarek. Beyond selected scans Kevin provided to a few scholars and writers, those he has shared on his website (*Chocolates for Breakfast.info*), and the information and quotes that went into his essay for the 2013 reissue, this archive has gone virtually unknown and unused.

This archive will attract researchers of all stripes – from feminism, to mental illness (especially depression and bi-polar disorder), to 1950s Manhattan, single-sex education, Hemingway’s influence, Plath’s unknown sisters, queer lit, YA, and more.



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Manuscripts

Chocolates for Breakfast (1956)

Including nearly a dozen pages cut by Rinehart, primarily due to the homosexual content, and including Moore's original final pages.



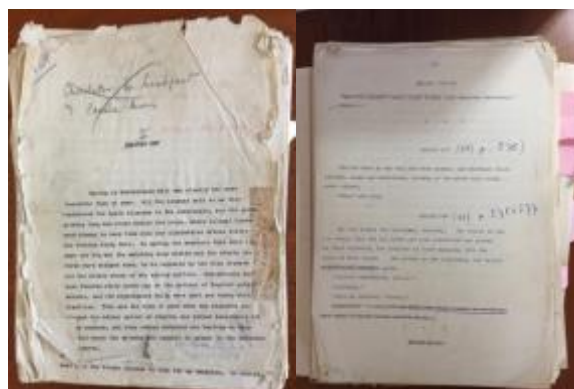
First edition

- Contract, under the original title, *Everything Happens in September*, signed and multiply initialed by Moore and by Frederick Rinehart. Housed with CFB mss.
- Multiple additional contracts for various editions – some signed originals, some file copies. Housed in Contracts file.
- “Untitled / “Story 2.” Manuscript early story towards *CHOCOLATES....*
 - Pencil manuscript, pages 5-26 (the end). Docketed in pencil in another hand associating the “Bill” of this story with “Barry Cabot” of *CHOCOLATES....*
- “Turning Point” / “Story 1.” Early story towards *CHOCOLATES....*
 - Typescript carbon, pages 1-2 of presumably 3, docketed in pencil, “Story 1 / Hollywood August 1952” with the note, “ ‘Bill’ became the actor ‘Barry Cabot’ in *Chocolates for Breakfast*.” Ribbon typescript of page 1 also present.

- “Bad Actor.” Early story towards *CHOCOLATES...*(located with early stories)
 - 21 pp. typescript, 1955
 - 21 pp. annotated typescript
- Typescript, pp. 2-283 incomplete
- Ribbon typescript, 302 pp. – the original clean version of the typescript carbon that became the setting copy. Bound in a black thesis binder.
- Setting copy, heavily annotated throughout with copious substantive change to the text, and substantial cuts, from words and passages to entire pages struck through, requiring that the typed page numbers be adjusted by hand beginning with typed page 23 and ending the text with hand-numbered page 294 (page 300 in the typescript). The cut pages are also present, with pencil lines through the pages.
- “(Excerpt from) *CHOCOLATES FOR BREAKFAST* by Pamela Moore,” so labeled on a typed card clipped to typescript pages 117-122, Barry and Courtney.
- Potential cover sketch, by PM, appx. 3x5 inches, pencil:



French *Nouvelle Edition* (with additional material)



given to the archive by Eddie de Laurot, son of Edouard de Laurot

- Ca. a couple hundred leaves of working material, including heavily annotated typescript and typescript carbon pages, primarily of inserts, as well as multiple rounds towards her preface – in which, in the published version, PM explains:

...The first French edition of my book was translated from the American version, which I never considered to be complete. I was in the United States at the time and it didn't seem possible to me to bring out my book in its integral version. The possibility of publishing the latter was offered to me when I met my French publisher in Paris. Here then is the unexpurgated version.

Is that to say that the American version was subject to arbitrary alterations? Certainly not. It was rather a constraint that I imposed upon myself and which I would like to be able to name: a censorship by anticipation.

East Side Story (UK) / Diana (US) / The Pigeons of St. Marks (working title) (1960)



Contract under the title, *East Side Story*, signed by Moore and by a VP at Dell. Housed with mss.

Potential related contracts (housed in Contracts file)

A novella about the Kowalski family. Ca. dozen pp., research TL carbon, annotated typescript outlines. Perhaps related to *Pigeons / East Side Story*?

Contract, under the original title, *East Side Story*, signed and multiply initialed by Moore and by Frederick Rinehart.

“Outline of ‘And the Pigeons of St. Mark’s,” typescript carbon, 44 pp., labeled in pencil, “Reserve Copy + Diana’s father.” With 2 pp. typescript notes clipped to the front, evaluating the outline (who?). With 4 pp. manuscript notes clipped to the rear.

Sample Copy: “1st copy of original Pigeons Ms. No edition was made from this.” 244 pp. ribbon typescript on onion skin, largely stamped by Odette Arnaud, and “Exemplaire de Press / Sample Copy.” In brown paper, labeled.

East Side Story, “Revised Version for Fawcett,” 316 pp. ribbon typescript, with occasional pencil annotations.

“Pigeons Revised,” typescript, 316 pp., Sterling Lord stamp on the title page.

UK Setting copy: “Copy of Pigeons MS Original Version from which the British edition was set. 244 pp.” In brown paper, labeled.



Long Galleys, “Marked Proof,” proof readers marks in blue ink.

L'Exil de Suzy-Coeur (The Exile of Suzy Q) (1962, France)

Contract, signed by Julliard. Housed with mss.

Contract, signed by Moore and by Adam Kanarek, as well as by the publisher (Paperback Library). Housed with mss.

Potential related contracts (housed in Contracts file)

Several “Treasure Mountains” maps. Several dozen leaves typescript and typescript carbon on onion skin: text (not continuous) as well as several typescript carbon leaves on onion skin listing paginated changes; one page reader report, 5-23-61.

The Horsy Set (1963)

Contract, signed by Moore and a VP at Simon and Schuster. Housed with mss.

Potential related contracts (housed in Contracts file)

Setting copy for Simon and Schuster, with editorial, copy editing, and setting notes.

See below for original contract, related correspondence, clippings, and various printed editions.

See also material by and relating to Pamela's half-sister from her mother's prior relationship: Elaine Moore (she took the name of Pamela's father, Donald Moore). Elaine was a champion

horsewoman about whom Isabel would write Elaine Moore Moffat: Blue Ribbon Horsewoman; the Complete Life Story of a Champion Rider Who Learned to Cope with Life by Learning to Deal with Horses. (pub. Thomas Nelson, 1965; under the pseud. Grace Walker)

Unpublished Novels and Novellas

Prophets Without Honor – her second book; sold by Sterling Lord to Knopf; never published

(Knopf purchased on the basis of a 20-page outline by Moore and Edouard Laurot. When her execution of the outline diverged starkly from that outline, Knopf backed-out.)

Contract, signed and multiply initialed by Moore and by Alfred Knopf. Housed with mss.

Letter from publisher rescinding contract. Housed with mss.

Potential related contracts (housed in Contracts file)

3 folders of working material, primarily typescript and typescript carbon, very little annotated material, notes, outlines, text, various sections.

1 folder of heavily annotated working typescript and typescript carbon, pp. 1-122 with occasional leaves absent.

Heavily annotated typescript/typescript carbon, 696 pp.

“Longest version of *The Prophets*,” so labeled on Sphinx Business Paper box cover, typescript, 813 pp., very few very light pencil emendations, primarily pencil Xs in the margins

Clean typescript and carbon, each 540 pp.

“*Prophets Final Version*,” clean typescript (but for hand-renumbered pages), pp.78-482 only (beginning with chapter 7)

ALS to Sterling (Lord), n.d., forwarding a carbon; in full:

~~Sunday~~

Sterling:

I have revised only up to Part IV, thus the first 3 parts are all you need read. I will write you on summer address from Cooperstown, & in time I'll be sending you the final revisions.

The following pp. are missing from this carbon, & I shall soon send copies to you from my original:

331

356

357

410
652 (this last in Part IV)

Have a good summer,

Pamela

Should you come across anything else missing, tell me – except for the gaps where I have written “transition,” indicating that I shall write same.

Kathy on the Rocks / My Sister Kathy (incomplete at her death)

Working contract for a book entitled *Debut*, signed by the publisher but not by Moore, with a letter from Don Fine at Dell to Adam Kanarek, April 6, 1964. Housed with mss.

Kathy – whose early title was *Tho’ All the World Betrays Thee* – grew out of her revisions to *Prophets Without Honor*.

Nearly a cubic foot. of pages of typescript, carbon, and mss notes, outlines, and drafts, many pages labeled “reject,” a spiral notebook with pencil outlines and character and scene notes, this trove shows more than anything else in the archive PM’s working process.

Includes “Beauty and the Books: A Novel” - Two typescript versions (72 and 48 pp.), with synopsis, notes and working draft pages.

A novel about “Mack” and “Louey”

A mix of typescript and ts carbon, ca. 150 pp. plus some duplicate pages, lightly annotated. In a file labeled “Rosemary?”+ ca. dozen pp. manuscript notes and map (of “Clamport Harbor” and environs).

Mountain of Love

Novella. Ca. couple dozen leaves of typescript and typescript carbon, synopsis and lightly annotated draft material

Drafts and fragments

Questionable Papers” file: substantial folder of varied material including
ms and typescript notes by PM of *Prophets Without Honor* and other stories;
annotated typescript pages, 24-29, characters include Cheryl and Lana
additional typescript fragments from various works
interview questions from Danish newspaper;
letter from Norwegian publisher and other misc. correspondence, including agents,
publishers, and more.

“Misc. Works” file:

“A Little Slavic Village in the Heart of Manhattan” (2 pp. typescript)

Veronica Saga family tree;

Unidentified partial typescript, pp. 1-3, annotated (opens in a jail)

Partial typescript / typescript carbon, pp. 298-308, annotated (characters: Richard, Stefan)

Partial typescript, pp. 17-56, annotated (characters: Rosemary, Daddy, Mack...)

Largely unpublished short fiction and journalism

Stories (1945-57+)

Over thirty unpublished short stories. Typescript and manuscript material, often with annotations and extensive outlines; detailed below. Several stories have multiple working drafts present, with annotations and corrections.

“My Other Lover,” 1 p typescript on onion skin, January 13th-15th, 1945, very early flash fiction!



“Veteran” 7 pp. typescript, 1952

“Just an Incident” 8 pp. typescript, 1952

“The Girl with the Long Hair” 8 pp. typescript, 1952

“Easter Sunday” original version, 4 pp. typescript, 1953

“Easter Sunday” second version, 6 pp. typescript, 1956

“Easter Sunday” second version corrected, 9 pp. typescript 1957

“Easter Sunday” 9 pp. typescript, undated

“Charm Boy” 6 pp. typescript version, 1953; stapled together with 13 pp. manuscript version 1953

“The Land” 26 pp. typescript and outline, 1953

“Haven” 7 pp. typescript, 1953

"The Lost Gold Mine" 4 pp. typescript, 1953; stapled together with 4 pp. annotated typescript

"A Full Love" 13 pp. typescript, 1954

"Motherland" 8 pp. annotated typescript, undated

"Motherland" third version, 8 pp. typescript, 1957

"Motherland" fourth version, 8 pp. typescript, undated

"Their Bones Nourish No Sacred Graves": 22 pp. ribbon typescript on bond, few pencil emendations.

"Angela," short story, 15 pp. typescript, + a few leaves of mss notes.

"Summer Stage" (so titled on envelope), several dozen typescript and typescript carbon leaves, lightly annotated, representing 2-3 versions.

"Guilty," short story, 16 pp. typescript on thin typing paper.

"Red Shoes," so labeled on file, 2 copies (mimeo typescript?) of a 5 pp. story, 1 p manuscript.

"Pompeian Red," "Nina the Arabic Scholar," and "At Sea," few dozen leaves of outlines, notes, and draft material, with a few pages of mss.

"Ivo wanted to please his new father-in-law..." 8 pp. Typescript

"How Far Is Canarsie" typescript, 37 pp. Typescript

"Infant Prodigy" notes (2 pp.) and typescript (2 pp., incomplete)

"She married a Jew" 12 pp. annotated typescript pages

"The Battle of Brooklyn Heights" 12 pp. annotated typescript; 16 pp. of manuscript and typescript outlines, notes, and annotated typescript pages

"Professor Trystam Tinker..." 2 drafts: 5pp. typescript, 6 pp. annotated typescript

"Are there any wounded?" 16 pp. typescript, 3 pp. manuscript notes

"Independence" 15 pp. annotated typescript

"Poor Philippe" 9 pp. annotated typescript

"Greetings from Monaco" 15 pp. annotated typescript

"The Murder Between Them" 17 pp. typescript with manuscript notes and carbon copy draft pages

“The Debut” – a precursor to CFB?

“Gentleman from Virginia”

“Maureen needed a babysitter. ...” 10 pp. ribbon typescript on onion skin, few pencil emendations. And a second one, + 1 p manuscript notes. *RJ* folder: 4 pp. typescript notes/text on “Maureen.”

“PM Early Stories” file: Easter Sunday (9 typescript pp.) and What is General Lee Going To Do? (6 typescript pp.)

Articles

“Suggested article for Playboy: Blueprint for the Basic Training of a Wife,” typescript, 4 pp.

Playboy: Typed letter signed, “Tom Payne,” July 10, 1961, one 12mo. Leaf of Playboy letterhead, rejecting “Silence”: “...As you may know, we rarely publish material from the female viewpoint, particularly if the female is rather unsophisticated and innocent, as is the case with the girl in your submission....”

“Where Is Your Husband,” several pp. manuscript notes, couple dozen pp. typescript drafts, various versions, some heavily annotated.

“Suggested Holiday Article: ‘A Little Slavic Village in the Heart of Manhattan,’ typescript carbon, 4 pp.

Music Hall article: 2 versions of 4 pp. typescript / typescript carbon, both annotated

Poetry

Typescript and manuscript material for these unpublished poems, often with annotations and extensive outlines; as follows:

“To the Midnight Caller” typescript 1950

“The Night” manuscript 1952

“Night’s Call” manuscript 1952

“La Nuit Vient” typescript 1952

“My Evening” typescript 1953

“Reason” typescript 1953

“A Love of Youth” typescript 1953

“Letter to My Fiancé” typescript and manuscript versions 1954

Plays

Untitled play of “William” and “Betty.” 5 pp typescript + 5 pp carbon + 2 pp manuscript notes.

“The Shattered Heart,” few dozen leaves, manuscript, typescript, carbon, some annotated.

Other

“Ideas” folder: Various notes: ca. dozen leaves of pencil and ink manuscript notes and fragments on various paper.

2 pp. handwritten character notes on “Sylvie” [Marion?] and “Simon”

Correspondence and related material (see also inserted into diaries)

Family



Mother, Isabel Moore

Correspondence with Pamela:

From Pamela

Wednesday, TLS, 3 leaves, 3 pp. Fixed her typewriter herself; politics (in response to a letter from Isabel); “clear bill of health” after calcium treatments and exam; thesis “not only accepted, but with honors! ... you will get my degree after February (when they are awarded). This will be due to two people that have been waging the struggle in various ways – Burrell and Adam – and also, again, Mundy. It is good to have such loyal friends.” Working process on current novel (*Prophets...*). Concludes with a nearly euphoric paragraph about where she is in life – “maturity ... coupled with a certain rejuvenescence!” With an ink sketch showing the length of her hair. She is 20 but strangers take her for 16 “which they never did when I was...”.

30 October, TL, 1 leaf, 1 p., potentially incomplete; with PM’s autograph additions. PM sends advice on a story – as if she were the older, more experienced woman and author.

13 August, TLS, 3 leaves, 3 pp. Lots of info to help her mother travel to Europe. Concludes: “you can buy yourself an Olivetti portable (and I will envy you) here... And that is an excellent note to end o, the prospect of a new typewriter and the writing that you will be able to do.. [sic] You know that I look forward to meeting you.”

n.d., but late Dec 1957 / early Jan 1958, TLS, 2 leaves, 3 pages. An ordinary letter from a daughter in Europe, bedbound with a twisted ankle, to her mother, in the States, but full of turns of phrase made poignant by the reader in hindsight: *Wuthering Heights* is magnificent, and Bronte was “only 29” – presaging PM’s diary entry, “I’m 26 years old. I’m 26 years old.” She is exultantly reading a book a day and being waited on hand and foot, “I haven’t felt so contented in a long time ... I have been working hard, because I like to. But I needed this rest! And shall probably return to my duties with the exultancy of a freed beast.” Of her threshold for pain, she writes, “I was reminded of Patterson’s statement when I had appendicitis, that some people simply suffer more than others....” On her mood swings: “I think someone of a calmer temperament would before have been merely uncomfortable, and then all right, whereas with me everything was exaggerated” – low lows and high highs. Writes of *The Quiet American*, and *Julius Caesar*. Lengthy evaluation of her father’s worrisome plight (mental and financial) and of Holtzman’s betrayal of her. (Kevin Kanarek notes, “This is probably David Holtzman (brother of famous entertainment lawyer Fanny Holtzman) also a lawyer, who tried to put a case together for her against Laurot.) Concludes – again, as if she is the mother and Isabel, the daughter: “I hope again to hear from you soon, and send you my confidence in what you’ll make of the coming year.” Postscript that she might come to the US in the coming year.

From Isabel

N.d., TLS, half leaf, one page. Tickets to “Look Homeward”; Tony [Perkins]; a missed show and missed dinner; “I’m perfectly willing to cut off all contact if that’s what you want but let’s not have this in-between nonsense.”

Wed Sept 25, TLS, 1 leaf, one page. Packs a lot into a single page, in terms of family news, well wishes, reflections on their relationship, and politics. “...how many years I have thrown away that might better have been spent knowing you a little better...” (PM has just turned 20)

Wed Oct 26, TLS, 3 leaves, 3 pp. Catches her up on Columbia, Elaine, her travel plans, her work and financial situation, shipping options for gifts, PM’s new clothing, IM’s, new neighbors, and more.

Tues Nov 5, TLS, 8 pp., plus autograph postscript; lengthy detailed colorful depiction of life in Virginia (at PM’s request, for research). Prefaced by one+ page of family and politics.

Tuesday, Nov 12, TLS, one leaf, one page. Brief follow-ups to PM’s response to the Nov 5th letter.

Friday, Nov 20, TLS, one leaf, two pages. “I hope that the sight of a letter from me does not depress you as it once did – and with reason.” Family catch ups, Christmas gift planning, her work – she has written a novel, and is planning a play – finances (hers: positive!), politics / economy (US and worldwide: negative!)...

December 14, 1957, 4 leaves, 5 pages. Love and praise and gratitude to PM. "It's always good to talk to you." The usual about shipments, gifts, addresses, family, etc. "Bridge on the River Kwai," script by Dalton Trumbo "the most unfriendly of the Unfriendly Ten" - "I never recommend movies but this is one I hope you'll see."

December 20 1957, telegram: "I am in funds please cable if you need two or three hundred dollars Love Mummy"; with PM's autograph reply, "Cable thoughtful please me more if funds used your meeting me Paris Merry Christmas"

December 26, TLS, 2 leaves, 2 pp.; with autograph notes on the verso of the second leaf, in French, on jazz. Quitting her job, ill health, shipping clothes to PM, refers to a clipping (not present) about PM being "missing in Europe":

If you're in love, surely you are not in love with someone whom you are ashamed to acknowledge. Now that two of these items have appeared, more will be appearing because other papers, including the London Express, have called me to check the rumor. ... I bawled hell out of Kilgallen and out of the Daily News. But Pamela, the News item was cabled in from Paris ... and since I raised hell about it - and for your sake I had to issue a complete denial or else admit it was true - their man is going to re-check the story. But then, even if he didn't, the London Express will, Time Magazine called and they'll check it, and you'll have to be doing some thing you want published when you're found....

Continues in that vein about PM's finances, her opportunities for work which she is blowing, PM's seeming desire to run and hide, "Fight or flight - and flight won't work in your case." Four more full paragraphs asking questions about her secret lover, pleading with her not to destroy her career, her talent, her family, her life. Concludes in a single-sentence fifth paragraph:

Goodnight, darling - and do have a lovely life, won't you? Don't destroy it, now, when it's just beginning. All my love, [signed] Mummy

December [] , 1957, telegram. Christmas and New Year's greeting.

Jan 11, Saturday nite, TLS, 4 leaves, 5 pp. Sends love, and concern, and hopes she will return. "Your room is exactly as you left it - like that little poem Fitzgerald wrote to himself, remember? 'Your books were in your desk / I guess and some unfinished / Chaos in your head / Was dumped to nothing by the great janitress / Of destinies.'" Plans for her trip to Russia / Yugoslavia. Politics, life in the US: "The depression grows much worse almost daily, and there is a strange, almost anarchic feeling in the air." Responds to PM's comments on her father. Family updates on her elder daughter Elaine and her family, especially her new "strange-looking" baby. Worst grandmother ever: "...he looks like a little old man, somehow. And not like any of the family. He has bright red hair so far and - as I say - he's strange looking. But they say 'Homely in the cradle, handsome at the table,' so let's hope." Bronte, Dostoevsky, James Jones...

Jan 21, 1958, telegram. "Returning brief reclusion arriving apartment AM January 29 find very best interval [sic] medicine specialist exhaustive checkup."

Sunday, no year but 1963 (she mentions Adam but not Kevin)? TLS, one leaf, one page. A tearful page begging Pamela to end her three-year estrangement, apologizing for everything she has done, mentioning that she drinks now very little and only occasionally.

PM typescript

Pamela Moore 4 pp. typescript, French and English, recounting a conversation with / letter from her mother: "You must see a psychiatrist the minute you get home, Pamela, you have lost all touch with reality... I am coming after you. Nothing will stop me... you come here or I got there. Your life - physical, mental and literary - is at stake. People are having a ball quoting you - and I am serious and I say it is the talk of New York. I am sick. I am sick, I am heartbroken."

Isabel correspondence with Adam

Isabel Moore letters to Adam Kanarek

TLS, 8-29-57, 6 pp. Hotel Lutetia letterhead, recounting in detail her recent time with Pamela, their conversations about her life, and her work (as well as news of her own travels and political views). A surprisingly intimate letter.

Wednesday, TLS, 1 p., two weeks after PM's death (envelope postmarked June 24, 1964), regarding seeing Kevin, as well as some publishing inquiries about her writing a biography. In full:

It is now two weeks since Pamela's tragic death and I have not heard from you regarding any of the questions I put to you in my previous letter. I would like to see Kevin this week-end if possible. Meanwhile, I have been contacted, through my agent, by two publishing houses who wish me to do a biography of Pamela. I don't believe this can be done without talking to you. Also, I would need to know what work Pamela had in progress, whether she did or did not finish her last novel, and so on. I'm sure you as well as I wish to do full justice to her memory. Therefor [sic] it seems to me we should stop being immature and get together to make her death a memorial to the living rather than the tragic waste it is now.

Forgive Me, My Darling - her memoir of Pamela, of which no copies are known to exist:



Photocopy (onto 9 leaves of legal size paper) typed memo headed, "re 'FORGIVE ME, MY DARLING' by Isabel Moore," regarding sources of potential liability - these quotations provide the only known glimpses into the text.

Printed ad from the World Publishing Company, single leaf torn from their catalogue:

*This is the dramatic, often heartbreaking, biography of Pamela Moore, the brilliant and mercurial author of the best-selling novel *Chocolates for Breakfast*. *Forgive Me, My Darling* is a naked, no holds barred, case history of a genius flawed by mental illness, who at the age of 24 committed suicide. The story is told by her mother, well-known author of magazine fiction. November 220 pages \$5.95."*

Press clippings:

1939 issue of *The Standard-Star*, New Rochelle, open to the social pages featuring a photograph and profile on her and her early career, published writing, and husband.

1962 issue of the *New York Post*, a less laudatory report on the reaction of the good people of Cooperstown, NY, to Isabel's latest novel, *The Sex Cure*, set in her new adopted home town.

Letters from Jerry Asher

Asher: MGM publicist turned fan magazine writer, and known figure on the "gay party circuit"

3 TLS, June 1956, 15 pages total

June 16: details the inner workings of a group of single ladies covering Hollywood gossip, in the hope that Isabel won't approach them with anything that could do her (or, implication him) any harm. One had written a piece about Isabel getting an editorial job at *Photoplay* and Isabel had told Jerry she meant to respond to her.

June 22: fantastic 5-page letter, responding to Isabel's request for help refocusing the column she has just taken over "and turning it into an honest-to-God gossip column that will give news but not scandal, etc.," Asher gives a history of gossip columns, and a detailed look at how the gossip column at *Photoplay* is handled. Hopes she will flush this letter.

June 25: 7-page letter, more of the above, with lengthy discussions on various players on this field, especially Ann H. and Sylvia Wallace. Hopes she will flush this letter as well.

1 TLS, December 1956, 2 pages: Thanks her for a writing assignment; discusses Anthony Perkins, and Dolores Gray (B-musical film actress and two-time Tony-nominee, one-time Tony-winner).

Father, Donald Moore

About thirty length letters, and one autograph note, some with enclosures, late 1950s / early 60s, to Pamela, with several TL Carbon letters by PM to Don.

His are warm letters solicitous of her health and work, sometimes sending thoughts after he's read it, sometimes offering detailed contractual advice, sometimes enclosing copies of letters he has written on her behalf or replied received (such as a rejection from MGM for the film rights to **PIGEONS**; refers to himself as her "unofficial agent" and her "volunteer agent.") And sending news of his own work and life, sometimes "industry" news of potential interest to PM and her work, sometimes about his marriage and children. Rough inventory, in file order:

TLS, May 23, 1958, TLS, 2 pp.

Autograph note in Christmas card, n..

TLS, Mar 8, referencing letters to her at the hospital and 1 Gracie Terrace, 1 p.

TLS, Christmas Eve, 1963, 1 p.

TLS, Sept 19., 1p.

TLS, n.d., 1p. referencing Isabel's *Sex Cure* book

TLS May 18, 2 pp.

TLS, Jan 29, 1 p.

TLS, Oct 27, 1962, 2 pp.

TLS, Sept 30, 2 pp.

TLS, Sept 23., 2 pp.

TLS, May 24, 2 pp.

TLS, April 3, 1p.

TLS, April 19, 1 p.

TLC from PM to DM, December 11, 1958, 1 p., requesting a favor and sending news

TLC from PM to DM, July 14, 1958, 2 pp. about her health, a hospital stay, bills, and Isabel; and

family heirlooms

TLC from PM to DM, March 4, 1959, 2 pp., long overdue updates

TLS, July 10, 1p.

TLS, Jan 18, 1958, 2 pp.

TLS, Dec 18, 1957, 1 p.

TLS, July 24, 1958, 1 p.

TLS, Nov 5, 1963, 1 p. on Iander Publications letterhead; congrats on the baby

TLS, Oct 9, 1963, 1 p.

TLS, Labor Day 1959, 1 p.

TNS affixed to typescript humorous form return letter, April 18, 1958.

TLS, Sept 8, 1963, 4 pp., Let's Live Magazine letterhead; his career history and current circumstances.

TLC from PM to DM, Sept 6, 1959, 1 p.

TLC from PM to DM, June 4, 1959, 1p.

TLS, Dec 28, 1 p.

TLS, Mar 20, 1963, 4 pp.; family history

TLS, June 9, 1 p.

TLS, June 1, 2 pp.

TLS, Sun. Oct 4, 1 p.

TN attached to TN from "Jackie" (i.e. Isabel), "about June 1," regarding PM's hospital bills, and attached to a TLS from the Roosevelt Hospital, June 16, 1958, regarding her bills.

TLS, Apr 17, 2 p.

TLS, Feb 13, 1961, 1p.

TLS, Sept 30, 1 p.

TLS, May 16, 1964, 2pp.

TLS, August 8, 1958, 1 p. of McCann Erickson letterhead

TLC, from PM to DM, July 15, 1959, 1 p.

TLS, Sept 12, 1957, 1 p.

TLC, PM to DM, December 5, 1958, 2 pp. About Laurot, about Isabel, and about Adam.

TLC, Adam Kanarek to DM, n.d. but presumably 12/5/58, about Laurot

TLC, PM to DM, April 25, 1959, 4 pp., about Chocolates film rights, and about Laurot

From Don Moore to Adam and Kevin, from Don, Don and Eris. A couple dozen to Kevin, 1970s-80s. Several to Adam, 1950s-80s. Some including family history. One - dated simply Aug 9 - to Adam, urging him to remarry eventually, and discussing his thoughts on neurosis, some family history, thoughts on Isabel and Pamela, and more.

From DM to "Mike" - 4 page TLS with 1 page in autograph, June 9, 1981, giving a history of his relationship with Isabel, her infidelity, etc.

Husband, Adam Kanarek

1957 (Pamela to Adam, from Paris)

1958 (Pamela to Adam, from Boston-area hospitals)

Ca. 15 items, including several lengthy TLS and ALS and a few telegrams:

TLS, with autograph postscript, "Pamela," to Adam, n.d., requesting his help in completing the bibliography of her paper for Prof Bickerman.

TLS, "Pamela," to Adam, 2 leaves, 3 pp. Entrusting him with crucial and sometimes errands (crucial to the completion of her Barnard thesis but, still, errands), melodramatically articulating her confidence in him, and writing euphorically about her deal with Knopf.

TLS, "Pamela," to Adam, 3 pp., charging him with meticulously detailed errands to do with her Barnard courses and grades (with mention of Mundy).

TLS, "Pamela," to Adam, 1 p. Just signed Knopf contract; asks him to send some books; asks of his meeting with "Mundy," "because he is a man of whom I am deeply fond"; Sterling Lord has her power of attorney.

3 telegrams, August 26, Sep 4, Sep 14, 1957, about her thesis, requesting, and receiving, the required paper for it.

TL, unsigned (lacking a final page perhaps?), Sept 9, 1957, 2 pp., one leaf, more about her grades and her need for special thesis paper; her apartments in Paris; her mental state; her new novel; with an autograph "PPS: Do write me about Mundy, when you are well [he had hay fever]. Of course, you told him that you are a close personal friend of mine? I hope so. I am very fond of him."

TL, signed in type, "Pamela," to Adam, Sept 30, 1957, 1 p. Further detailed instructions on how to assist with her grades, asking him to "go to Bickerman," perhaps "poor Burrell (who is weighted down by my problems with Columbia!)," and adding, in autograph caps, "AVOIDING MUNDY."

TL, signed in type, "Pamela" and in autograph, "Pamela," to Adam, n.d., 1 p. Further instructions on how he can continue to assist with her grades issues, mentioning Bickerman and Burrell.

TLS, "Pamela," to Adam, "Wednesday," 3 pp. A thoughtful examination of her second novel, still in progress; a picture of her writing process; her views on her talent and fame, in the short and long term.

ALS, "Pamela," Sunday, (11-13?) 1957, 6 pp., 3 leaves. Tells him not to go to law school; suggests he speak with her mother; asks about Burrell, and Mundy ("How often must I ask you for this"). Pages 2-6 on her new novel, asking him for assistance.

1958 (from Boston-area hospitals)

Telegram, Jan 8, 1958, forwarding corrected title page for her essay.

ALS, "P," to Adam, "Airport," postmarked envelope Jan 31 1958, one page, in red ink. She's headed to Leahy clinic, "Have been thinking about what we discussed & more ... I'll just be in bed but otherwise in usual state. The reason I want to see you so much is that I want to talk to you more seriously."

ALS, "P," postmarked Feb 4, 1958, from New England Deaconess Hospital, 4 pp., 2 leaves; she has been on phenobarbital "in conjunction with their tests...(they were even waking me up to give phenobarbital to me!)." In part:

You are engaged in "a fight for my soul": I am wary. If you want to seize my soul (perhaps for your "ideology"), and if I feel this, I shall withdraw. My liberty is of the essence to me, and those that attempt to abrogate it will fail. If, however, yours is an effort to help me to existentialist liberty by, as my objectified conscience, cutting away bad faith in me & then leaving me free for decision - I shall work with you.

Related: 2 TLS - one to the DMV, one to the Super of her building at One Gracie Terrace in NYC - authorizing Adam to act as her agent in logistical matters.

* * *

Pamela to Adam, August/Sept 1963
NYC (staying with Adam's parents) to St. Andrews-by-the-Sea, New Brunswick, Canada
with original envelopes

ALS to "Big Am," signed "big Lady," with TL enclosure, letter is 4 pp., 4 leaves, in pencil, dated August 28 and August 29. Enclosure is typescript, 2 pp., 1 leaf, outlining the opening chapters of KATHY.

ALS, "Big Lady," to "Big Am," August 29, 6 pp., 3 leaves. Family anecdote; solicitations for Adam; weather, pollen count; work plan and process of their collaboration on *Kathy*; food; news of "Mina." "...meanwhile I'm writing according to our plan, & leaving the rest to you." More praise for his parents and their treatment of her; more hope for Adam's health and enjoyment of St. Andrews.

ALS, "B.L. Pamela," August 31-Sept 1, 4 pp., 2 leaves, plus one typed manuscript enclosure, 1 p., a poem in Polish inscribed and signed by the poet, L. Marchwicki. Preparations for child birth.

ALS, "Pamenela," to "Big Am," Sept 1, 3 pp., 2 leaves. Work on *Kathy*; their relationship; references their ability to make each other miserable when together; but how much she misses him; "I hate the anguishing admixture of bliss and misery that I live in when we are in an uncertain situation." Gossip about Adam's potential legal jobs (now that he is a lawyer). Diet, and presence of "Mother and Father Julius."

ALS, "Pamenela," to "Big Am," Sept 2, 3 pp. 2 leaves. News of his family (including an unflattering portrait of his sister and her family); her progress on *Kathy...*, including her work plan and hopes to continue work when they are in their own home together.

ALS, "Pamenela," to "Big Am," Sept 3, 6 pp., 3 leaves; with newsprint clipping enclosure on Pollen Count. Preparations for childbirth; solicitations about his health and activities; NYC anecdotes; praise for her stay with her in-laws, and their fabulous care-taking of her; work on *Kathy*.

TLS, "Pamenela," to "Good big woof woof Am," and "Am Woman," Sept 4 and Sept 5, 3 pp., 2 leaves. Details of work on *Kathy...*, and addressing his concerns of the time line, she writes,

A year after hardcover publication, her movie is premiered, and he's just becoming a lawyer. Not that this time sequence is unchangeable if when you read what I have you prefer yours. These are details, interchangeable, depending on what's interesting and dramatic and revealing etc. I certainly think I've established Chris the law student-then law clerk-then lawyer in these pages where Kathy goes from celebrity-to vulnerable wait needing him - to girl with the con man Europe-bound, in a series of little incidents...

The next day, writes of her mother, and his; her pregnancy; her letters to him, their thoughts on NYC; her reading of Henry Morton Robinson's *Cardinal*; sex.

Adam to Pamela, August/Sept 1963
St. Andrews to NYC
with original envelopes

5 ALS, briefer than Pamela's letters, all signed with versions of "Big Bad Woofff," August 31 - Sept 4, 16 pages, all 12mo. leaves. Love and sex, structure ideas for KATHY, a bit about his anxiety in NYC, a feminist quip from an older female neighbor, a couple of poetry fragments by AK, and a humorous bit of self-reflection: "For days I have been weighing the good and bad advantages of having been born a peasant and I am not sure that I still agree with the proposition that an unexamined life is not worth living."

Half-sister, Elaine Moffat

Below: All one-two page typed letters signed, unless otherwise noted:

1957: TLS to "Mother and/or Pamela"; looking for news

1958: ALS; glad to have news!

1959: 5 TLS, April - October; friendly, solicitous, sending lots of family news.

With three typed letter carbons from Pamela and one from Adam, recounting her split with their Isabel, giving a biography of Adam, and family updates.

1960: 6 TLS, March – December; family news and especially lots of about their mother Isabel and her health issues.

1961: 5 TLS; primarily about Isabel. On January 24, over two pages, she makes the case for “Pam and Adam” to take their turn – after years of care from Elaine and her family – “to run a few errands, make a few bedside visits,” and to assist with the therapy for Isabel who is ill, hospitalized, broke, alone, depressed, and the survivor of multiple suicide attempts. It is a lengthy letter which lends insight into the character who raised – or, who failed to raise – Pamela, who was by this point completely estranged from Isabel. In very small part:

Her problem obviously stems from the fact that she is alone in the world, and she knows it, and facing blindness alone is not a pleasant prospect. If she had had enough sense to be decent enough to keep one of her husbands, we would not be in the position now, nor would she.... I cannot and will not spend my future years “looking after” an invalid mother, especially that one...

The final letter for that year – September 20, 1961 – details the shocking death of Elaine’s teenage step-daughter, in a car accident, “shortly after her graduation from Rosemary.” Most of the balance of the letter is devoted to business trouble (swamp fever took four of their horses from their school). But a portion of her discussion of Anne’s death merits quoting, to give a sense of the ballast of the Moore clan (also apparently in her previous discussions of their mother):

Anne had just visited us here a few days before, with a friend, for a week, and she had never looked prettier or been happier, apparently. This was an incredible shock even to me, and the effect on John is of course hard to measure. He was terribly shaken, needless to say, but actually recovered quite well, if one does recover, with the pressure of summer business and the opening of camp. Thank heaven for that. Unfortunately, a strong reaction to such a tragedy is terrible discouragement and despair, wondering what it’s all for, this endless struggle of human beings scrambling for material gains, sacrificing all for children, when it is all so simply wiped out in a split second. And it raises the question in one’s conscience of which step was the wrong one, where did I fail sort-of-thing. (September 20, 1961)

1962: TLS, May 10, Isabel has recovered and moved to Cooperstown, staying with Elaine and John until getting her own rental place. In part:

Our precious mother has now rented a house in Cooperstown. Though most houses rent of \$100-150, she was able to find one for 185, of course. Her hair is an indescribable color, and her disposition completely unchanged. She did during the winter, when she spent THREE months in our house, help me write two medical pulp stories for which I got some 500 which helped immensely at the moment. She is incredible. When she can get her mind out of herself for even five minutes she is quite palatable, but this is a rare happening.

No date: 3 ALS, 1 TLS

APCS “Mother” to Elaine, from “aboard a Russian jet,” no date or postmark. Robert Nedelkoff notes that this trip yielded the content for Isabel’s novel, *The Day the Communists Took Over*

America (paperback, Wisdom House, 1961). Adam later told Nedelkoff: "The book is all about me and Pamela and de Laurot and Peter Basch, it's all in there."

ALS from Elaine to Isabel, miniature but lengthy, dated only "Tuesday" but postmarked October 17, 1957."

Manuscript: Photocopy of a typescript of what are apparently Elaine's notes/quotations from a memoir by Isabel, going back to Isabel's childhood and ending with the end of her marriage to Don Moore (Pamela's father, Elaine's step-father).

Edouard de Laurot

1956-58. In draft letters in diaries and notebooks, carbons and copies of cables sent, and photocopies of Laurot's letters to her – along with copies of his letters to filmmaker Jonas Mekas about Moore and their activities, we see more than the outline of their relationship, from the time they met on Moore's transatlantic crossing just before *Chocolates* came out, through its success, her fame, and her assistance to Laurot with the finances and logistics of his writing and film projects including the unfinished "Sunday Junction," and through their break-up.

The originals of which photocopies are present of Moore's letters to Laurot, and Laurot's letters to Mekas (some referencing Moore), are held by Mekas, to whom Laurot sent them for safekeeping. Of Laurot's correspondence to her, we have just a few notes and cables, which Moore kept in spite of his injunction to destroy them, and her diary entries about him. "It is a chronicle of a very young, talented and naive woman putting her life and talent in the service of a very domineering and unscrupulous man. Correspondence concludes with her attempts to sue him for embezzlement and obtain relief from back taxes owed on her book and film rights earnings from that period." – Kevin Kanarek

TL, "August 14," no year, neither addressed nor signed, but almost certainly to Laurot, about her schedule and plans and his. In part,

Since I have not yet received another cable or letter from you, I have not started the bureaucratic processes in regard to your suggestion, and I fear a delay...Please, send me instructions as soon as you can, if only a cable. Meanwhile, I have enquired about the extension of your carnet. The French automobile club can do nothing: you must ask for the extension through the Polski Zwiazek Motorowy...., in Warsaw. This will be good everywhere until you cross the French frontier, when they will issue you a laissez-passer until you get a new carnet. / There is nothing else now that I need to tell you.... My thoughts are always with you, even more than you know... and I am waiting to hear from you."

TL draft, heavily annotated, one leaf, one page. Seemingly a letter PM was writing for Laurot, seeking a collaboration with a Mr. Borde. It appears that not only is PM drafting a letter for Laurot, she is practicing his signature as well. This is in keeping with their relationship, in which Laurot asked of her many things, from letter writing, to car procurement and payment, to the

smuggling of film stock into France, and more. He, in turn, advised her on her writing, contracts, and family ties, and collaborated with her on revisions to her novel for French and other foreign editions.

Other (including some PM, and some models for characters in *CHOCOLATES...*)

“Correspondence 1956-1957 (Professional)” file:

Hodge podge of a few dozen notes, drafts, fragments (letters, fiction... holograph, typescript...), dating to PM’s time in Paris, with names and addressed scribbled here and there, business cards, receipts, and more.

School friends: ALS from Barbara Montgomery to Alison Ehringer, January 16, 1982, 5 pp., the final page and a half about her relationship with PM, and testifying to Adam’s looming presence in her final days.

APCS, “George Morris,” to Kevin Kanarek, December 17, 2013, thanks for books, describing his relationship with PM as that of “BEST friends” who met through riding.

2 letters from Abigail Ann Martin (who wrote an early article on PM) to Robert Nedelkoff, in response to his queries for his own writing

“PM” file:

ALS, “Pamela Moore,” in French, 2 pp., “Cher Monsieur.”

TLS, “Pamela Moore,” 2 pp., to Leana Kantor, December 29, 1957; wonderful letter in response to a young female would-be writing, offering insight and tough love about a writing career. With Kantor’s original ALS, December 4, 1957, in praise of the book, and with questions for PM.

TLS from Tony Neville at Princeton, asking her out.

p. 3 typescript page – the final page – for *The Exile of Suzy-Q* – including her dedication to her husband.

Two 8 ½ x 11 pencil diagram designing: a writing desk / dresser; and a cabinet

TLS, “love from us both, Sylvie” [Marion?] letter primarily in French, 28 May 1963, 2 pp., one leaf.

Mss notes for a letter to Jim Brown on the verso of the TL draft above.

Professional

Contracts

Substantial file of contracts, signed and unsigned, for various editions and licensing rights to her various works. NB: First edition contracts usually residing with the manuscripts, per above.

Literary agents

* * McCall, Monica (agent): ca. 15 letters from MM to PM re: publication of *Chocolates...* ca. 1950s; also reader's comments from Ladies Home Journal and Women's Home Companion

Sterling Lord: Substantial file – a few dozen items - including primarily letters from Lord, notes from his assistant, royalty statements, original representation agreement (May 1957), signed by Pamela, Isabel, and Lord. and a couple of TL carbons from PM, including,

March 22, 1961, PM fires Lord; with his TNS response clipped; in full: “Your March 22nd letter is ridiculous. I won't go into detail since it would serve no useful purpose, but the first paragraph of the letter is absolutely untrue.” (In the first paragraph PM details what she perceives to be SL's incompetence in his representation of her.)

Arnaud, Odette (French agent): substantial folder, letters + some replies from PM; French & English, 1950s-1960s. Includes this autograph note: “Simone de Beauvoir doesn't like your short stories she says you need the large horizon of a novel.”

Horch, Franz (agent): substantial folder, letters re: international rights with some replies from PM

Israel: ca. 10 letters from Bar David Literary Agency re: Hebrew edition of *Chocolates...*; with 2 replies from PM and Julius Kanarek (attorney) re: Desch's Publishing House's unauthorized publication of *Chocolates...*

see also British Publishers + Agents below

Financial / Legal / Tax

Tax and legal documents – two thick files of letters, forms, subpoenas, warrants, notices of judgment, tax returns, bank statements, royalty reports, and more, 1961-62 – including her TL carbon explaining that her failure to pay her taxes for 1957 “does not stem from any unwillingness to pay, but from the fact that this income, which I earned from my first novel at the age of nineteen, was criminally embezzled from me. The facts concerning the embezzlement are in your files, but it seems that when a nineteen year old girl who does not know much about life is embezzled, crime does pay.”

Publishers

File: “LAST” – royalty reports, few publisher letters, material relating to Contemporary Authors appearance

File: "LAST" (second file so-docketed) – financial, primarily Mondadori, with some other.

Atheneum Publishers: 1 letter + PM reply, 1960s

Bantam Books: 3 letters re: reissue and screenplay of *Chocolates...*, 1960s

British Publishers + Agents: substantial folder letters to and from Ursula Winant (British agent) and Longmans Green + Co Limited (British publisher)

Desch, Kurt (German publishers): ca. 10 letters from German publisher (in German) with royalty statement; plus 3 letters from PM (in English); letters outline a legal/financial dispute between PM + publishers, 1960s

Dutton + Co. Publishers: 2 letters from PM to Elliot Macrae + 2 letters of his replies; PM seeking publisher for *Exile of Suzy-Q*, 1961

Fawcett Publishers: substantial folder of letters between Ralph Daigh, Knox Burger, and PM; with internal memos between editors; concerning publication of *East Side Story*, ca. 1960s

Goyanarte, Juan (Argentinian publisher): ca. 5 letters from JG + 5 replies from PM

Grove Press, Inc.: 1 letter from PM + reply, submitting *Pigeons of St. Marks* and *Exile of Suzy-Q*

Hill, Rust (Esquire magazine): 1 draft letter from PM submitting *East Side Story* + rejection note from RH

Simon & Schuster: 1962-1963; 4 pp. typed letter from PM to Dan Green at S&S re: her time in Paris following publication of *Chocolates...* and 3 pp. typed letter from PM to Dan Green re: *Horsy Set*; ca. 20-25 letters from S&S to PM re: publication of *The Horsy Set* (ads, jacket copy etc.)

James Brown Assoc. Publishers: 2 letters from JB + 1 letter from PM; submission and rejection of *Exile of Suzy-Q*

Japan: ca. 10 letters between PM, Japanese cultural attaché, and Japanese publisher re: payment dispute over Japanese edition of *Chocolates...*

Julliard, Rene (French publisher): substantial folder of letters, in French; with replies from PM in French and English inc. PM notes on translation of *Exile of Suzy-Q*, *Chocolates...*

* * Knopf (publisher): some letters to PM soliciting blurbs with PM reply for "Young Assassins"; letters between Knopf and PM re contract for *Prophets without Honour*; other letters from AK re: non-PM Polish author such as Bruno Schulz and Witold Gombrowicz

Leggett, John (of Harper & Bros): 3 letters, rejection of *Exile of Suzy-Q*

Lippincott Co. Publishers: 1 letter from PM submitting new mss.

Little, Brown & Co.: 5 letters to and from Arthur H. Thornhill; submission + rejection of *Suzy-Q*; with comments from readers at publishing co.

Mondadori contracts & correspondence, 1956-1980s

Simon and Schuster contract for *The Horsy Set*, 1963

Rinehart: 1 letter, 1956 invite to discuss mss of *Chocolates...*

Re Chocolates

Block, Bernice: on BB writing screenplay of *Chocolates...*, ca. 5 letters + postcard + 2 replies from PM, 1960s

Capp, Al: TL carbon letter from Moore, Feb 6, 1963, thanking him for the time they met and describing the enclosures: her typescript carbons of the reader mail she “remembered best,” and describing others. Also present in this folder, perhaps in error, is a carbon of her one-page typescript story, “My Other Lover.”

Condolences, Obits, and posthumous correspondence

“Condolences” file:

ca. 20 letters to AK after PM’s death in 1964

bill for funeral and related expenses from Campbell Funeral Home on Madison and 81st.

Robert Gottlieb: 1 letter to PM, 1 letter of condolence to AK; plus letter to RG from AK re proposed biography of PM

Obituaries: Brooklyn Heights Press (front page obit) dated June 11 1964

Smith, Milburn David: Jaguar (Dec 1964) men’s magazine with article on PM after her death and 3 letters from Smith (editor) to AK with letter of Don Fine (editor of Dell) to Smith with his recollections of PM, 1964

Fan mail

6 letters from fans of *Chocolates...*, 1950s

Reader Correspondence: 1956-1960s, ca. two dozen letters from readers with some drafts of replies from PM.

Other

Arrabal, Fernando: 2 letters in French (1960s) + emails to KK from FA - FA's recollections of PM

Basch, Peter (photographer):

TLS, 2 pp.

copy of *Peter Basch Photographs: Beauties of the World*, Fawcett, 1958.

Unpublished partial nude of Moore, "1956 *Chocolates...* 2 ¼ camera negative"

Jolles, Jack: 2 ALS

Lanzmann (Jacques; Journalist, brother of filmmaker Claude): 1 typed letter in French from PM

Las Vergnas, Raymond: 1 draft of letter from PM + RLV reply, both in French. (Novelist, scholar specializing in English literature, translator (of Julian Barnes among others), died in 1994 at 92. He was a longtime professor at Sorbonne so Pamela may have known him from her studies there. - RN)

Lenz, Lyn (Miss Rosen of *Chocolates...*; Moore's teacher / friend at Rosemary Hall; Lenz taught under the names Carolyn Ruth Swift and later Carolyn Ruth Swift Lenz, at Rhode Island College after receiving her BA from U Chicago, her MA from Columbia, and her PhD from Brown. She authored / co-authored a number of pioneering feminist critical works, especially on Shakespeare):

1 card with reaction to *Chocolates...* - which Moore had sent to her - with franked enveloped postmarked June 11, 1964. She apologizes for the delay - she has a 4 month old baby - but thanks and praises Moore. In part:

I think your novel is really very fine. The last chapters are especially gripping; Janet Parker is extremely well-drawn, and her last conversation with you and her parents is full of tension. Tell me (I've been worried about this since I finished the book) did Valerie really end as Janet did? Oh, God, I hope not.

Your portrait of me in the first chapter is flattering, accurate too in many ways. One flaw at least is to be noted - my eyes are green too. I really do appreciate the warmth of feeling which must have prompted that first chapter.

Condolence letter to Adam

1 letter to Adam dated 2003 about his wish to put a stone on Moore's grave.

Marion, Sylvie: 1 letter to AK dated 1962

Mayoux: 1 letter praising *Pigeons of St. Marks* and reply from PM. (Potentially Jean Jacques Mayoux (1901-1987), a English prof at the Sorbonne. At the time he wrote letter to Pamela he was supervising the doctoral thesis by Helene Cixous (writing on Joyce).)

Tacou, Constantin: 1 letter from CT with 2 letters from PM, in French, dated 1958

Wittlin, Jozef (International PEN Club): 3 letters 1961-1964

Gombrowicz, (Witold): 5 pp. typescript review of *Ferdydurke* and letter to editor of NYT Sunday Book Review (signed by PM but likely influenced by AK) dated 1961

Correspondence with French journalist and friend Therese de Saint Phalle 1960s, who became a novelist after Moore's death

Photographs, personal and professional

Four press photos, January 15, 1957, black and white, with the Keystone Press Agency stamp on the verso of each, along with their typescript mimeo captions, each under the headline, "Pamela Moore, The American 'Francoise Sagan,' is in Paris." One photo is Moore solo; another, with Monique Mayand; a third, with Mayand and novelist Francoise Mallet-Joris; and the fourth with editor Juliard and Mallet-Joris.

8x10 photo, no identification, of Moore at the Stork Club

PM headshots by Peter Basch (in Basch correspondence file)

1 baggie of copies of 4 black and white photos + negatives

AP wire photo/obituary

Dozens of photographs and negatives, black and white, small through 8x10, snap shots, candid, school photos, press photos.

Diaries, notebooks, sketchbooks

Diaries



1. May-August 1948; April-August 1951 (small red with clasp)

A “five year journal,” used partially in 1948 (with many entries signed in full or initialed) and partially in 1951, after she discovered it in a linen closet. Brief entries on school and family life, including a moment of revulsion at her “effeminate” father, some disappointment with her mother, who breaks promises, many “dull” days, many baseball games listened to, and much friendly gossip about her friends and her antics with them, notices boys and men, and notices them noticing her. Occasional mentions of reading, movies, and plays – *Romeo and Juliet*, *Macbeth*, “Ace in the Hole,” *The Philadelphia Story*, “Tales of Hoffman,” “Strangers on a Train,” and more. Few mentions of horseback riding / competing; potential depression; her mother’s suitors; her mother’s financial troubles. Two references to “cutting”: the depiction of adolescent cutting in *Chocolates* must be one of the first, perhaps the first, in fiction, and is a good example of Pamela writing from direct experience (including her diaries).

2. 1952-1953, 1956 (gray "Ledger")
"Pamela Moore / personal record of the years 1952-1953 / 1956-."
With items loosely inserted and/or pasted-in



LOOSELY INSERTED:

Rosemary Hall 1952 Spring term grades and comments from teachers reflect an intelligent and knowledgeable girl with little interest in school and erratic attention to her work. (loosely inserted)

Typescript story, "Veteran," 7 pp. lightly annotated, with the teacher's lengthy assessment in pencil on the final page and the B+ grade. (loosely inserted)

PM first byline in Greenwich Times - "Rosemary Notes" - and other items pasted-in and loosely inserted.

1954 Obituary clipping for Caroline Ruutz-Rees, the founder of Rosemary Hall, loosely inserted.

THE JOURNAL



I have been living not in school but almost-in-Hollywood. Like this. . . There is the picture in my mind put on paper. Exactly. And there I am on my way to Hollywood, having left, really, Rosemary, except for that damn toe which is nailed on as on the crucifix....

1952-53: 23 pages of the Ledger are used – primarily in her ink script, but a few as placed to affix small groupings of additional pages. This is her first conscious creative journal – as she notes in her three page introduction to it, it was inspired by her mother’s comments about F. Scott Fitzgerald, and PM’s response to reading his work. The notes, thoughts, commentary, and anecdotes throughout provide the context and, in some cases, actual moments, in *CHOCOLATES....*

1956: 16 pages in ink script, beginning, “The reason I am resuming this ledger is because I want to record my emotions during the period of my first novel.”

3. Sporadically May -December, 1953; January-April, 1954 (small blue); signed

Another five year journal, used partially for 1953 and 1954.

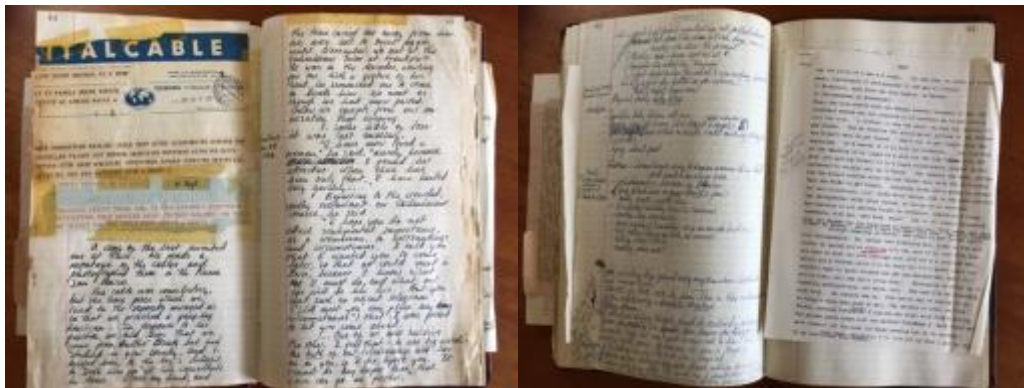
Begins Jan 1, 1953, “Fled California, arrive here at Rancho Linda Vista with Mommy in time to start the new year...” Then nothing until May, then almost daily in the fall through year’s end. May 7, “Tonight, deep in confusion, depressed & afraid at returning to the demands of an intolerable home situation & sure I will have to, I sliced my finger & watched it bleed.” May 15, returned to NYC, mother “still in a state of deep depression.” May 26, “I couldn’t take it any longer & I wept. I was afraid to sleep. Mommy sat up with me all night. Called Dr. Kenworthy in L.A.” June 3, “first date with Kenworthy...finally told her about Tom.” More men: “Crazy about Eric!” (May 30). “Crazy about Ken!” (June 7). Mid-June, entry blacked out about time with Kim Caborn-Waterfield. “Mad out with Jack; finally we made love” (September 5); “Prof Mundy who is sexy as hell,” “Prof Mundy (who is divine!)” (December 13, 16). Others. Parties, clubs, movies (“Dial M for Murder,” “How to Marry a Millionaire,” and more, some named, most not); disagreements with father (also dinners, brunches, and shows, and gifts – The Plaza, 21, The Players Club, The Union League Club, the Algonquin...). Reference to love of women: “Lunch at Cheerio’s with Lyn Lenz. We had very little to say. It was hard for me to see how she was my crush of yr 1951-52. I was beyond her now” (July 22). August 30: “Thoughts: I have been getting introverted – sex – I haven’t had any since Kim – masturbation & all. Not good.” Barnard interview and orientation: “Interviewed by Miss McCann at Barnard” (Sept 8). “Barnard orientation, Col. Frosh dance. Met Choate boy, Erik Eybe” (Sept 22). That week: more orientation, met advisor, got schedule, and more “red tape,” finally “FIRST DAY OF CLASSES” (SEPT 27). School events (debate council, Frosh Queen nomination...). Discovered her mother had read her manuscript, “still sick about Mommy. Confronted her with charge. Admitted; passed off lightly” (Oct 13). “Went to debate speech at Columbia – found 50 boys – no other girls!” (Oct 21). Visits Brearley with a friend, “Absolutely great; I wish I’d gone there!!” (Nov 3). “Am depressed, preoccupied, restless” (Nov 10), still so on the 11th and 12th, calls Dr. Kenworthy on the 12th. “Feel so much better today! Really fine” (Nov 18). Rorschach test results (Nov 24): “orig. if not thorough & practical mind; see subtle details; guilt, possibly family.”

1954, on the page for Jan 5, but written April 15, she fills the 1954 space daily through _____ discussing her ongoing relationship (primarily epistolary) with Yale Junior John Meader, whom she first writes about Dec 26, 1953. At last, on February 25, 1954, “John called & asked me to New Haven’s Junior Prom Weekend!!! So excited!” Feb 26, detailed narrative description of their

sexual encounter, marriage proposal (accepted!), and weekend, covering the pages for five years' worth of February 26, 27, and 28 (but for a small portion of Feb 26 and March 1, devoted to it seems her 1953 relationship with "Tom"). Meets his family March 6. March consumed with dates and drama – he is thrown out of his house, their families are furious, everyone comes to terms with their engagement... then nothing more in this journal.

4. Summer / fall 1956

(sporadic entries Fall 1959, winter 1961; notes and outlines for Heat) ("Record" black and red)



Nearly 100 pages of manuscript diary entries, from July 1956 Paris onward.

- Diary entries on trip to Europe – entries almost daily from August 7 - September 7, 1956, then picking up at the end of November – December.

Detailing her journeys with Edouard de Laurot, as well as pre-publication fall-out with her family from *CHOCOLATES*.... Also anecdotes, stories, printed items, photographs, notes from journal entries typed up into essay form, poems....

With telegrams from family and postcards, and occasional entries from other diaries, stapled and/or pasted-in.

A series of lengthy telegrams from her father reveal the attempts of a *Time* reporter to track down Pamela and her family members for interviews about the autobiographical threads in the book. The brief *Time* mention is loosely inserted, and is fairly innocuous, given the dramatic tone of her father's telegrams, for instance:

Time writing prepublication article exploring whether book autobiographical interviewed mother may contact you stop remember all characters invented or composite especially Janet and her family and Courtney love affairs stop John flying Mexico today stop if necessary report Elaine married refusing her name or address desiring avoid publicity stop I prepaid return flight newsmen meeting pane New York remember student tour guided chaperoned love Daddy.

And:

Situation hazardous previous interviewer sure locate you cabling disastrous [sic] story stop We know about 1700 facts your name companion quit dodging us publicity ruinous worrying injuring Stanley [Rinehart, her publisher?] Monica [McCall, her agent?] career search expensive fearing coercion blackmail passing deadline party preparations interviews Mother ill stop contact consul and phone us immediately returning first plane forestalling publicity or must have you deported as undesirable minor alien barring future passports quit playing games with entire future. Daddy.

- Much material on Adam Kanarek and their relationship – with numerous letters from him, and draft letters to him, loosely inserted and stapled in.
- Drafts and notes for “Heat.”

5. 1961 (*red National Diary*)



Very lightly used, primarily for clippings (1959-63) and a dozen or so pages of manuscript notes and outlines for KATHY ON THE ROCKS.

6. 1964 (“1961 *National Diary*”)

Her final journal, 345+ manuscript pages – plus a makeshift table of contents created over time using the 26 lettered pages meant for use as an address book in the front of the diary – plus numerous inserts, showing her progress on her work, extensive drafts and notes for “Kathy on the Rocks” incl. typescript pages stapled in; drafts and notes for numerous stories, essays, articles, plays; drafts of letters; along with intimate entries – on childbirth, on motherhood, on her work, her life, and on her tortured relationships – especially the increasingly oppressive and destructive relationship with her husband, who sought to control her work and her life, and who told her, she reports, she was “beaten” (341):

I’m 26 years old.

I’m 26 years old.

I hear myself repeating that to him, so much that I feel sometimes I'm secretly 36 & lying to us both, because every time he dismisses it.

She concludes the diary with her plan to end her life, and the wish that this diary be included in *Kathy on the Rocks*:

Jan [possibly Jan Lechon] and Hemingway must have committed suicide when they realized they had long since lost love, and gained nothing. I am taking the way out now. The difference is that I would have created a body of work. But what does it profit a man?

This diary should be added on to the unfinished Kathy.

This diary poignantly includes the Medical Examiner printed form sticker on the upper panel, filled-out by the Assistant Medical Examiner with her name, place of death, date of autopsy, and more.

Notebooks

Pennant Winner Composition Book: With notes on Bourgeois Realism, Truman Capote vs. French intellectuals, and draft of story "Pompeii in Red"

Composition notebook: labor lessons during pregnancy, shopping list for hospital, and more.

Loose travel notes dated 1962, Azores

Sketchbooks

Co-Mo Sketch book, 1953 pencil sketches and poetry

Middlesex Sketch Book: figures, faces, hands, legs; primarily pencil, one in color

Middlesex Sketch Book: pencil portraits, one nude, a few with two figures in each, one entitled "The Co-Eds"

Rich Art Studio Sketch Book: 3 color pastels of a house; 1 of a girl's face; 3 pp. pencil letter draft re *Pigeons*

Several loose artworks

The Stuart Sketch pad: 1958, ink, pastel, paint, pencil, various subjects

Rosemary Hall, Barnard, and Paris (see also inserted into diaries)

Rosemary Hall School

Class photo, 8x10, black and white.

“Question Mark” school paper – mimeo typescript.

PM school notebook 1949-1950 w/ notes on French, Grammar, History, English, etc.

Barnard



Columbia University diploma (pictured)

Barnard College Thesis “Towards an Existentialist Interpretation of History” 1957

Working draft (though also on printed Columbia University Master’s Essay paper)

Final typescript, 68 typescript pages, including bibliography.

Material relating to various professors, **below and also throughout diaries and some family correspondence**; especially John Mundy, a kind of mentor to her, who appears in the later drafts of **PROPHETS WITHOUT HONOR**.

File regarding her thesis, 1957:

2 letters from Margaret Giddings, Registrar

Copies of three Barnard report cards, + one from summer study at the Sorbonne

Various draft source lists

3 TLS from S. Burrell, 1957

TLS from John Mundy (1955)

See also correspondence to Adam Kanarek from Paris, regarding her work on this, and his meetings with Mundy and others

Mundy: history exam essay with letter from Prof. John Mundy

File: “Academics” -

Photocopy of her Barnard report card 1956-57.

Two bursar’s receipts for Barnard payments, Winter and Spring Sessions, 1956-57.

Two postcards from S. Burrell, 1957, regarding her wish that he advocate for her thesis.

And one class report card with his autograph notes.

Burrell, Sidney (prof at Barnard): additional letter, 1960

Breunig, Leroy (PM’s prof at Barnard): 4 letters from PM (sent to KK by his son who was settling the professor's estate)

“The Dardanelles Expedition” Barnard essay, 1956, 29 pp. typescript, plus 2 pages of manuscript maps, plus bibliography; With instructor’s manuscript comments and the grade of A.

File: “Papers” - “L’Affaire Aragon” essay for French class, 13 pp typescript, plus appendix, with teacher’s comments in pencil, grade: B.

Barnard College yearbook 1957 (PM does not seem to appear)

PM school blue book exam essay

Photographs

- Childhood home, with parents wedding invite
- “Photographs - AK & PM” file: dozens of photos, black and white, including numerous snap shots, as well as larger format press photos and contact sheets.
- Snapshots dated 1958
- School class photos
- Travel photos, trip to Paris

Paris Documents (Passport; Medical; Financial)

Passport



“Medical” file:

4 doctors / hospital receipts from 1958 – one for an electroencephalogram

Typescript carbon list of medical expenses, presumably prepared for tax purposes, 1964

“AC-NY” file: receipts from 1957 Paris, including clothing, hotels, restaurants, doctors, and canceled checks.

Printed matter / Promotional material



Magazines & Newspapers

Life magazine, 1952, with Hemingway on the cover and *The Old Man and the Sea* in its pages. Moore was influenced by Hemingway's work, and tried to bring the machismo culture into her later novels. Ultimately she killed herself as he did, but with a .22 rifle – Hemingway had used a shotgun. She referred to Hemingway and his suicide in her final diary entries. “Moore was influenced by Hemingway's work, especially his militaristic code of manhood and honor which he

promulgated in his life and fiction. She referred to Hemingway and his suicide in her final diary entries.” – Kevin Kanarek

Les nouvelles littéraires, January 17, 1957, with a profile on Moore, including a photograph.

“Love in the Dark: Are American Men Ashamed of Sex?” By Moore. *Playboy* February 1957, pp. 55-56, 58, 76.

Cosmopolitan, August 1958, “Fabulous Fiction Issue.” Mention her in “Sex in Modern Fiction” by Edmund Fuller: “those precocious young ladies, France’s Francoise Sagan, American’s Pamela Moore....” (p. 44).

Cosmopolitan, August 1959, “Writers Issue,” mention of her in “Young Writers,” by Albert M. Parillo: postulating on her lack of a second book 4 years after her first. (p. 60).

Horsemanship by Gordon Wright and the United States Equestrian Team, illustrated by Sam Savitt, A primer for the novice: A guidepost for the more advanced: A source of review for the expert. Inscribed on the title page: *For Pam / my favorite / Best wishes / Gordon / July 17, 1959.* Hardcover; publisher’s slipcase.

Paris Match, March 1962, with a half-page profile on Moore, including a large photograph, and the headline, “Elle es venue d’Amerique pour dire a Sagan: ‘Nous some deux.’” (“She came from America to say to (Francoise) Sagan, ‘We are two.’”

Editions



Chocolate for Breakfast new editions

- Hardcover translations: German, Slovenian
- Paperback translations: Italian, Korean

Hardcover English editions

- *The Horsy Set* (2 copies 1962, 1963)
- *The Horsy Set* (with *No Red Ribbons* by John E. Quirk)

Hardcover Translations

- *Chocolate for Breakfast*: German, Italian, Dutch, Norwegian
- *The Horsy Set*: Spanish
- *Exile of Suzy-Q*: Spanish

Paperback English editions

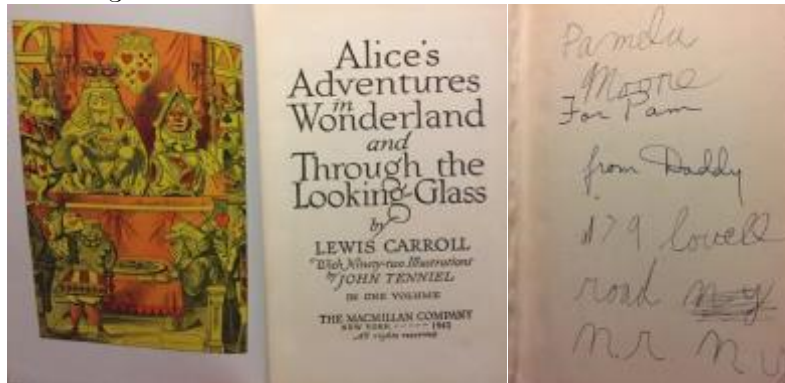
- *Diana*
- *East Side Story*

Paperback Translations

- *The Horsy Set*: French
- *Chocolate for Breakfast*: Hebrew, Spanish, Italian, French
- *Exile of Suzy-Q*: French
- *Pigeons of St. Mark's Place*: Spanish, Italian, French

Moore copies:

- *Alice's Adventures in Wonderland & Through the Looking-Glass*: "For Pam from Daddy"
+ PM childhood signature



- *A Constitutional History of the US*: PM signature
- *Adventures of Odysseus & The Tale of Troy*: PM signature dated '49-'50
- *Coat Upon a Stick* Norman Fruchter: inscribed to PM from author
- *L'Homme Communiste*
- *Cuir De Russie* by Jacques Lanzmann
- *En souvenir de Rene Julliard*

Clippings

2 accordion folders: press clippings, some related correspondence / interview material / press material, American, French, German press, *Chocolates for Breakfast*, and later books.

French publishing swag, 1956

a sampling of items which René Julliard gave Pamela Moore to mark the release of *Chocolates for Breakfast*:

- 3 matchbooks featuring the book cover and author photo
- lucite paperweight containing a paper w/ Rene Julliard's signature and some kind of green-dyed plume
- 11 porcelain plates which reproduce the signatures of all the authors Julliard had published that year
- framed silkscreen scarf, designed by Bernard Buffet, depicting book case of all the titles Julliard had published that year

Interviews by Kevin Kanarek

Audio cassettes of interviews conducted by her son, Kevin Kanarek, with his father – Moore's husband; and MP3s of his interviews with others who knew Moore.

Highlights include:

Family

- Moore's husband Adam Kanarek (several hours)
- Moore's half-sister Elaine Moffat (about 2 hours)
- Digitization of videotapes from Michael Moffat, when he interviewed Isabel Moore in the 1980s about her life. Moffatt Collection - Jackie Tapes 1.m4a (1:35); Moffatt Collection - Jackie Tapes 2.mp3 (41 minutes)

Laurot connections

- filmmaker Jonas Mekas on Edouard Laurot and Moore. Mekas was a friend and collaborator of Edouard de Laurot. They founded and edited Film Culture magazine together. Edouard wrote him frequently in the late 1950s including various accounts of his meeting and then enlisting of Pamela Moore to support his film and writing projects. Edouard would stay with Jonas during his trips to NYC. Although he never met Moore, Mekas recalls Edouard's accounts of her, his letters about her, his detailed instructions once civil action against him for funds delivered by Moore seemed imminent, and even Adam Kanarek's late night phone calls, telling Jonas to "tell that bastard Laurot to keep away." (mp3 files, maybe 1 hour total)

— Eddie Laurot and Robert Lund. Conversation with the son of Edouard de Laurot and the widower of Laurot’s later companion, Zoe Lund. With scans of Laurot’s passport from same time as Moore’s passport. (Mp3 file, 1:33)

— Eddie Laurot. Long conversation with the son of Edouard de Laurot while sifting through storage boxes, found copy of French nouvelle edition ms in English. (Mp3 file, 3 hours)

Chocolates connections

— “Janet” in *Chocolates for Breakfast* - Valerie Veigs (about 1 hour)

— “Anthony Neville” - Michael “Dandy Kim” Caborn Waterfield. The clear model of Anthony Neville in CFB, Dandy Kim went on to become a notorious adventurer and a regular figure in the transatlantic gossip columns of the 1950s and the British tabloids of later eras. A British national, he was briefly imprisoned in France for robbing the safe of Jack Warner, and later founded the Anne Summer’s franchise in the UK. He was the subject of at least one other novel, *The Two Faces of Robert Just* by Jeremy Summers. (1+ hours of interview and notes. *Supplementary info via emails from Hugo Vickers*)

— “The Count” - Mme Elizabeth de Roussy de Sales, widow of Amon de Roussy de Sales, a socialite and later artist who was the inspiration for the character of the Count in *Chocolates*, and died in the 1980s. (1 hr interview)

Other

— son of John Meader, identified by Pamela in her diaries as an early fiancé - Cortland Meader. John is recently deceased.

— playwright Fernando Arrabal (They were friends in NYC and Paris. Brief email exchange including his recollections of Moore.)

— Alison ‘Dee’ Owens. School friend of PM, talks about Rosemary Hall and also visiting Pamela at Isabel’s house. (Mp3 file, 30 min)

