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Previous address on file with you: 16 Malwood Rd, Clapham.

Nikki Smith,
Samuel J. Greenburger Associates,
55 Fifth Avenue, New York,
N.Y. 10003, U.S.A.

Dear Ms Smith,

My proposal for Lolita

I have now heard from Channel Four Television, a U.K. TV network, that they have interest in the Lolita project.

I am at the moment on holiday in Canada but am expecting a concrete proposal to be awaiting my return.

It would be of great assistance if you could respond to my reply to your letter of April 28th, at your convenience, so that I would be aware of your thinking when I speak with Channel Four.

Yours sincerely,



Joshua Ruan.

16 Malwood Road
Clapham
LONDON
SW12 8EN
ENGLAND

12th May 1988

Ms N. Smith
Sanford Greenburger Associates Inc.
55 Fifth Avenue
NEW YORK
N.Y. 10003
U.S.A.

Dear Ms Smith

Thank you for your reply, dated the 28th April 1988. As requested, I have enclosed herewith the exact text of the selections from LOLITA, together with my Curriculum Vitae.

Prior to a brief explanation of my proposed intentions, I would like to clarify a couple of points.

You stated in your letter that my work must initially be performed in a Workshop situation with a third of the creators' income from Workshop box office going to the Nabokov Estate. In my experience none of the Workshops I have ever attended have contained a box office. They are, unfortunately, very informal and somewhat unprofessional affairs in every sense. In short, there would be no box office share for anyone and the work would probably be wasted within an hour!

Fortunately, though, there are commissioning bodies within Britain that actively seek to support the Arts by promoting works independantly submitted to them. These include Television and Radio Commissioning Panals, Repertoire Companies, individual Producers and various Societies.

Therefore, if you could reconsider the workshop situation and substitute an open rehearsal or, more practically, first performance in its place the work would be properly presented and all concerned would benefit.

My proposal is to set the entire work within a large staged hotel bar where a small orchestra will play whilst Humbert Humbert and a Barman speak. They will fade into and out of Lolita's dances and the instrumental interludes. To create a hotel bar atmosphere other, non-speaking, non-dancing, cursory characters will come and go but remain oblivious to what occurs around them. This invention of a hotel bar as a locus and the Barman as a

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quasi alter ego for Humbert Humbert hopefully remains consistent with Nabokov's intentions for I am merely illuminating what lies latent within the text selections.

To bring Lolita, as a character, to life is not an easy task when one considers her coquetish behaviour. However, through the more immediate and intuitive medium of dance the complex psychology Nabokov gave to her can best be realised.

The music, as mentioned previously, I would like to score for a small orchestra of about twenty instruments; the kind often found playing in many large hotels. The music will play continuously throughout and fade in-between the background, middleground and foreground of the plot.

The interplay of levels within the musical, balletic and dramatic aspects of the work should quite beautifully enhance Nabokov's intense psychological portrayals which make the novel so compelling!

Lastly, I would like very much to thank you for your time and effort and hope that my proposal does not conflict with your duty to protect and preserve Nabokov's literary legacy.

I shall forward a copy of this letter, together with a copy of the text selections and my Curriculum Vitae to Madame Nabokov in Switzerland.

With best regards,

Yours sincerely

Joshua Ruan

JOSHUA RUAN

Enc.