WILKES UNIVERSITY

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March 30, 2000

Mr. Norman Mailer
627 Commercial Street
Provincetown, MA 02657

Dear Norman,

Two or three, maybe four months ago I promised to explore the merits of a federal tax deduction for the donation of your papers to a non-profit institution. For several reasons, I have not provided you with this information. Most of the delay was caused by my own schedule, but some by the unavailability of the University's tax lawyer, Harry Hiscox, and some by his need to do some research. Now that the Mailer papers are being considered for acquisition by the New York Public Library—a splendid development—I thought I should write to you with the fruits of my investigation.

The most important fact is this: artists and writers cannot usually get a charitable deduction benefit for their own work. Only their heirs can do so. Apparently (so the story goes), an artist who owed $10,000 to the IRS simply scrawled a painting, signed it, announced that it was worth $50,000 and donated it a non-profit organization. The deduction covered his tax bill. Apocryphal or not, subsequent tax law and IRS regulations say that such gifts can only be valued at the cost of materials and perhaps a small amount for labor. You cannot, therefore, gain any tax benefit from artistic works of your own hand.

Your heir can donate your papers and receive a tax-deductible deduction based on their market value equal to 50% of her adjusted gross income. If the deduction is more than this, it can be spread out over five years. And the gift can be segmented, that is, broken into, say, five parts. The deduction for each part could then be spread over five years. For example, if your papers were worth $1.2 million (in the opinion of an independent, qualified person), and they were donated to a non-profit library over five years, your heir would have a $120,000 tax deduction for each of ten years. In short, she

would pay no taxes for ten years—unless her income was really large. I'm enclosing a booklet that explains this in greater detail.

Harry was diligent in exploring ways that you might get a tax break during your life—for example, gifting your papers to Norris while you were alive—but struck out each time. Our Vice President for Development echoes Harry's conclusions.

A sale to the New York Public Library, or some other non-profit, is the only way to realize anything during your lifetime. If you do sell the papers, I recommend that you consider retaining some or all publication rights for your heir, so that when the letters, or other materials, are later published (as Hemingway's have been), your heir will benefit. The rights could be apportioned—split, say, 50-50—or kept in their entirety if so negotiated.

Many other matters could also be negotiated: types of access, moratoria on opening certain kinds of papers, permanent embargoes on other papers, appointment of curators, editors and gatekeepers. The library has done this before, and I'm sure that it will want unconditional control. But perhaps not. I would be pleased and proud to help in any way I can, and would like to put in a bid to lead the cataloging effort, and to edit an edition of the selected letters. As you know, I have desired this assignment for several years. Bob Lucid, of course, should have unlimited access to the papers for the biography; he may want to edit some materials as well. I would suggest that Bob and I meet with you, Andrew Wylie, Norris and the other executors if it appears that this deal is going to happen. Jeff Posternak told me that the meeting with the Library officials couldn't have gone better. I would imagine that Andrew has spoken to you by now. Maybe not; it has been a difficult period for you.

Let me end by saying that I hope you continue to mend well and that Norris is also in good shape. Please give her our love. We'll be in P-town April 20-24. I'll call soon to see what's afoot.

Best Regards,

Mike

J. Michael Lennon
Vice President for Academic Affairs

cc: Bob Lucid
Andrew Wylie

Mailer projects

Dear Norman, December 18, 2002

Following our dinner meeting in Provincetown on December 15, 2002, I write to summarize our discussion of future publishing projects, as you requested.

The first project is a limited edition of your letters pertaining to *An American Dream*. The volume will be approximately 64 pages in length and will contain 60-70 letters written between 1963 and 1966 dealing with the conception, composition, editing, publication and reception of this novel, both in its serial publication in *Esquire* (January –August 1964), and the revised version published by Dial Press in March 1965. I will write an introduction and you, if you choose, will write a preface. The edition will be published in a signed, limited edition of 110 copies with a total of 25 additional copies for the author, editor and students (13) in my spring 2003 Norman Mailer seminar, who will assist me in producing the volume as part of their assigned work in this three-credit course. The limited edition will sell for $150 and the net profits (approximately $10,000) divided between the author and editor. Publication date: late 2003 or early 2004.

The second project is a collection of your writings on God and the Devil, fate, free will, reincarnation and cosmology. These will be drawn from interviews, essays, novels and non-fiction writings, anchored by the 1959 Stern-Lucid interview. It will also contain a new, comprehensive interview with me that will be undertaken in early 2003. I will present you with a preliminary compilation of these writings, which will include complete pieces and short takes from many sources, sometime in early spring of 2003. I will suggest preliminary categories for you, e.g., the nature of God, the nature of the Devil, human participation in the cosmic struggle, choice/passivity, reincarnation, sin, grace, growth, courage, redemption, judgment and history. Estimated length: 200-250 pages. Some editing and re-writing will be necessary, but how much is unknown.
Obvious sources: Stern-Lucid interview, "Cosmic Ventures: A Meditation of God at War," passages from *The Deer Park* (Faye's fantasies), *An American Dream, Why Are We in Vietnam?, Of a Fire on the Moon, St. George and the Godfather, Harlot's Ghost, Cannibals and Christians* (the two imaginary dialogues), *Advertisements for Myself* ("A Public Notice on Waiting for Godot") *The Prisoner of Sex, Ancient Evenings* (history of the gods), *The Gospel According to the Son,* excerpts from the 1968 *Playboy* interview and the 1975 Laura Adams's interview, as well as interviews with Stratton, Medwick and others.

You will make a decision on going forward with the volume depending on how well *The Spooky Art* fares, and how your other work is progressing, but the very earliest such a collection could be published would be mid-2004. As with *The Spooky Art,* I'd like to serve as editor and, if necessary, provide an introduction. I will give you a copy of my 1982 essay "Mailer's Cosmology," which might be reworked into an introduction.

The third project is a *The Selected Letters of Norman Mailer*, which I have worked on over the past few years. When I retire, I will focus on this project. A volume of 400-500 pages is contemplated. It could be put together in about two years and appear, therefore, in 2005.

Fourth project: a collection of your writings on sex and violence. Off the cuff, I would imagine the volume to be unevenly divided between excerpts from 20 interviews and set pieces on violence (the firefight at the river, the psychic darts in *An American Dream,* or the fight with Shago, key chapters from *The Fight,* the battle of Kadesh, *King of the Hill,* hunting scenes from *Why Are We in Vietnam?* the marshal and the Nazi, Grant Park and aftermath, Rip Torn fight) and on sex (crack the whip, Guinevere's script, Lulu's tease, "The Man Who Studied Yoga," "The Killer," tons of stuff from *Ancient Evenings, Marilyn, Tough Guys Don't Dance, Harlot's Ghost, GATT* and *Picasso*). This volume would be longer, perhaps 400 pages, and would be put together much later, perhaps five to eight years from now.

Another volume might be assembled from your political writings (see paragraph 3, "Norman Mailer: Literary Will," December 2003) beginning with excerpts from *Barbary Shore,* working through the convention-election narratives and ending with your pieces for the *London Times* and *American Conservative.*

"A most important addition" from Mr. Mailer, December 14, 2003: "If not put out in my lifetime, I propose an additional book to be titled AMERICAN ICONS. It could include all of *Marilyn* and *The Gospel According to the Son, The Fight,* plus selected material from the following pieces on: 1) Madonna; 2) JFK and Jackie; 3) Henry Miller; 4) Warren Beatty; 5) Nixon; 6) Carter; 7) Clinton; 8) Hilary Clinton; 9) George Bush, Sr.; 10) George W. Bush."

At one point you told me to write this up and you would sign it—after making, perhaps, various emendations—so that it could stand as a testamentary act guiding your literary executors. Remembering your caution to me on Sunday regarding the fundamental uncertainties, I recommend that you do endorse this or a successor document. I stand ready to amplify, amend or clarify the foregoing.

With every good wish,

J. Michael Lennon

Dear Mike,

Some of the projects in somewhat different form have already taken place, but I certainly endorse this effort by you as a clear close guide to publishing future work.

Cheers,

Norman Mailer

Sept 11, 2007

Peter Levenda
#141, 8255 W Sunrise Blvd
Plantation, FL 33322

January 20, 2005

Norman Mailer
627 Commercial Street
Provincetown, MA 02657

Re: *Sinister Forces*

Dear Mr Mailer,

As per Judith's suggestion, I am enclosing herewith a set of galleys for my upcoming book, *Sinister Forces: A Grimoire of American Political Witchcraft*. Since the manuscript is more than 1800 pages in length, it has been broken up into three volumes. The first, the one you now hold, is subtitled: "The Nine" (a reference to a series of séances attended by a bunch of bored Boston brahmins and a handful of American intelligence agents …). If nothing else, I believe you will be amused by the cover illustration, which is my own design. Chapter Four is concerned with the Nazis and an almost forgotten author, Hans Habe. Chapter Five on Bluebird connects the writings of Maurice Maeterlinck with the CIA mind control operation of the same name.

The completed book will bear a foreword by Jim Hougan, whom I believe you know. Jim has been helpful in filling in some blanks on the Jonestown massacre, of which bizarre episode he is an expert, and that story appears in Volume Two, subtitled "A Warm Gun". I should have the galleys for that in a few months. Volume Three is subtitled "The Manson Secret", and is a reference to the statement by Ed Sanders that "If the Pentagon ever formulates the Manson Secret, the world's in trouble". Naturally, I figure they already have, and we are.

I hope you enjoy the book. I don't know when you would have time to look at it, but I can bask in the virtual warmth of an imagined perusal. Should you be so moved by my profligate use of semi-colons to favor me with a blurb, then my cup will indeed runneth over. I fear going to the Well once again to ask for another foreword, so I will remain respectfully silent on that score, my gaze pointed at my shoes which shuffle in the dust of my chagrin.

We will go to press on or about March 30, 2005 for Volume One which will be released officially on June 1, and on or about September 30, 2005 for Volume Two which will be released in time for Christmas. Volume Three should appear in June, 2006.

By the way, I took your advice and read *Modest Gifts* with a companionable bottle of 20 year old whiskey (Laphroaig, in this case). I must say that the whiskey improved with the reading.

Many thanks, as always, and Happy Birthday!

Peter

Peter Levenda

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Norman Mailer

Major Works
The Naked and the Dead (1948)
Armies of the Night (1968)
The Executioner's Song (1979)
Ancient Evenings (1983)
Harlot's Ghost (1991)

1900 '10 '20 '30 '40 1950 '60 '70 '80 '90 2000
Career

literature

Feature Essay | Filmmaker Interview | Career Timeline | Additional Footage

A Brief History of Norman Mailer

by J. Michael Lennon, Professor of English, Wilkes University

Among our major living writers, Norman Mailer is perhaps the most well-known, both in the United States and internationally. No career in our literature has been at once so brilliant, varied, controversial, public, prolific and misunderstood. Few American writers have had their careers on the anvil of public inspection for such a lengthy period; none (excepting Edgar Allan Poe) has been so regularly and simultaneously celebrated and reviled.

Mailer has not only published 39 books (including 11 novels), he has written plays (and staged them), screenplays (and directed and acted in them),poems (in THE NEW YORKER and underground journals), and attempted every sort of narrative form, including some he invented. No record of "new journalism" is complete without mention of his 1960s ESQUIRE columns, essays and political reportage. He has reported on six sets of political conventions (1960, 1964, 1968, 1972, 1992, 1996), participated in scores of symposia, appeared and debated hundreds of times on college campuses, boxed (and fought) in several venues and led a vigorous public life in New York and Provincetown, Massachusetts, his current home. His passions, feuds, imbroglios, litigations and loyalities are numerous, notorious and complex. Happily married for nearly a quarter of a century to Norris Church, he was wed five times previously and has nine children all told. A stalwart on radio and television talk

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- Actors Studio

Additional Web Sites
- Works and Days

shows, he may have been interviewed more times than any writer who has ever lived. Without being paid for his pains, he has given advice to several presidents, has run for office himself (mayor of New York),served as president of the American chapter of the writers organization, P.E.N., and won most of the major literary awards, but for the Nobel. Co-founder of THE VILLAGE VOICE, he also named it, and has been the equivalent of a decathalon athlete in the effort to break down barriers between popular, elite and underground publications. He has written for at least 75 different magazines and journals.

Born in Long Branch, New Jersey in 1923, but raised in Brooklyn, Mailer graduated from Boys High School in 1939. He entered Harvard in the fall of that year as the German army marched into Poland. Mailer received his S.B. degree, with honors, in engineering in 1943, and was drafted in early 1944. He served as a rifleman in the South Pacific and wrote the huge best-seller, THE NAKED AND THE DEAD (1948) based on his experiences. Catapaulted into instant fame, he has been at the center of our national cultural consciousness ever since. Mailer is, among other things, an unfrocked prophet full of foreboding about contemporary life; he celebrates the intuitional and instinctive and castigates corporate greed, plastic and the rape of nature. His disagreements with feminists are, of course, legendary. But Mailer is also, in the words of Joan Didion, " a great and obsessed stylist, a writer to whom the shape of the sentence is the story."

After a stint in Hollywood writing screenplays, Mailer wrote two more novels, BARBARY SHORE (1951), a novel of the Cold War, and THE DEER PARK (1955), a Hollywood novel about artistic integrity. In 1959 he published ADVERTISEMENTS FOR MYSELF, a showcase of all his previous work and his ambitious pans for the future, which uses his personality as the volume's armature. Its huge influence on a generation also seeking to achieve creativity and self-realization gave Mailer a new audience and set the stage for the sixties, Mailer's happiest, most tumultuous, and productive years. He published 17 books between 1962 and 1972, including five books nominated for the National Book Award in four different categories. THE ARMIES OF THE NIGHT (1968) a non-fiction narrative of the anti-Vietnam War March on the Pentagon, won the National Book Award, the Pulitzer Prize and a Polk Award. He followed with OF A FIRE ON THE MOON (1971), a careful study of the Apollo 11 moon shot, and THE PRISONER OF SEX (1971), a response to the women's liberation movement. The pace of his writing slowed in the mid-seventies as he worked on his novel set in the Egypt of three thousand years ago, ANCIENT EVENINGS, which appeared after a decade of work in 1983. He won a second Pulitzer for his critically acclaimed 1979 best-seller, THE EXECUTIONER'S SONG, a 1,000-page "true life novel" which chronicled the life and death of Utah murderer Gary Gilmore. In the nineties Mailer published the best-selling HARLOT'S GHOST, the first part of a CIA novel, nonfiction narratives on Pablo Picasso and Lee Harvey Oswald, and THE GOSPEL ACCORDING TO THE SON, a first-person retelling of the four gospels. He closed the decade out with a massive retrospective of his entire career, THE TIME OF OUR TIME (1998). Perhaps he best summed up his protean abilities when he said in ADVERTISEMENTS FOR MYSELF, "I become an actor, a quick-change artist, as if I can trap the Prince of Truth in the act of switching a style." He is now at work on another long narrative, the subject of which is secret.

Dinner with Norman Mailer, June 27, 2000 at The Commons, Provincetown , MA

Because Mailer is working so hard on his new, secret, book, as well as his teleplay on O.J. Simpson for Larry Schiller (to be broadcast in fall 2000), it has been difficult to spend any time talking to him about my projects, projects that in some cases he has initiated. I had dinner with him on June 23rd at his sister's apartment with Al Wasserman (her husband) and Elke Rosthal, his research assistant before Donna arrived on the 24th, and again on the 26th at his home, with Barbara and Donna helping Elke cook a big chicken dinner. But there was no real time to talk at either of these occasions. I watched the Tyson fight with him late on the 25th (or 24th?), but, again, there was no chance to really talk. I did give him a copy of *Norman Mailer: Works and Days*, and, gave one also to Barbara, leather-bound and inscribed on the 23rd, but we spoke only briefly of the book, and only cursorily of that. I said that our chief motive in writing it--over nearly 18 years--was to give a record of him as a professional writer, a scrupulous record that would provide a counter-weight to the feature articles and interview lead-ins on him that focused on the (often scandalous) events of his non-writing life. He seemed very pleased with the book, and praised the photos and the long effort of compilation and writing. But we never got around--what with the bustle of dinner and drinks and his early departure--to speaking of the limited editions project, or the Schiffman lecture, or the WEB site proposal, or the N.Y. Public Library acquisition of his papers and their attendant cataloging, although we made forays at all of these. It is worth noting that conversation with Mailer is always brisk; the focus never remains on anything for too long. Mailer gets bored easily ~~with~~ by any hint of tediousness or even moderately paced talk. He is all for moving on to whatever is currently preoccupying him (save his current writing project), or what immediately occurs to him. He will also playfully bait others if they are too silent. He generally, but not always, dominates the conversation, interrupting to move into another venue, but accepting the interruptions of others in a democratic manner. Still, when the night is over, no one will have held the floor longer than he, usually brilliantly, humorously, angrily—always passionately. He likes to laugh at his own witticisms or insights, or at those of others. At Barbara's we got him to tell some of his favorite jokes; he did with gusto. Because of the lightning topical swings, quick interpolations, moods that change like the color of the P-Town sky and his almost invincible inability to tolerate bullshit or boring talk, it is very difficult to recreate or even describe a Mailer conversation to someone not present.

Picked Norman up at 8:15 and we were at The Commons by 8:30. He was prepared to listen, having agreed that we needed time alone to march through some issues. Norman has his usual fruity ~~drink~~ Whisky Sour and I had a vodka martini. We had another and some slices of pizza and then some scallops and a glass of wine. I told him of my situation, of the University's funding of what is essentially another sabbatical to work on Mailer scholarship. I listed six possible projects: 1) publication of limited editions of some of his essays; 2) the writing of essays on him by me; 3) the cataloging of his letters; 4) the possible acquisition of his papers by the New York Public Library (which would require my involvement); 5) his enlistment in a WEB site on major authors; and, 6) the Mailer Room at Wilkes University and the inaugural Schiffman lecture. Here are my notes on each.

1) Limited Editions. Working from a January 6,1997 letter from me to Mailer which outlined some 20 possibilities, I recommended that we focus on the following: a) his 1965 MLA talk on American literature, originally published in *Cannibals and Christians*, but now out of print; b) his two essays on Jackie Kennedy; c) Mailer on writing, which could consist of "The Hazards and Sources of Writing" or "A Sinister Occupation," and some excerpts from interviews; d) "Three Friends," which would consist of his prefaces/introductions to books by Dwight Macdonald, Abbie Hoffman and Jean Malaquais; e) Mailer on Hemingway, which would consist of the preface to Gregory Hemingway's *Papa*, "PunchingPapa," the Hemingway and Miller section from *Genius and Lust*, "A Wandering in Prose: For Hemingway," the poem "Gladiators," and perhaps the "stunted ape" section in the self-interviews in *Cannibals and Christians*; f) something called "Beginnings," which would consist of "Our Man at Harvard," preface to *Fiction Writers' Handbook*, introduction to Aldridge's *After the Lost Generation*, preface to *A Transit to Narcissus*, and, at Mailer's suggestion, his story, "Maybe Next Year" which he said would show "the direction he did not take"; g) the critique of D.H. Lawrence from *The Prisoner of Sex*.. Mailer said that he liked a), did not want to do b), because it might appear that he was trying to capitalize on interest in Jackie, was open to c), d), e) and f) but not g) because it is in *The Time of Our Time.* I am to get him work-ups of all those selected for the next stage of consideration. Mailer emphasized that he did not want me to expend vast amounts of time or energy without recompense. He said that he would bear all the costs of printing, promotion, etc., and we would split the profits 50-50. He stressed this point several times. He also told me that Vantage has now dropped the project of reprinting all of his books after completing about a half-dozen. They were not selling well enough to continue he said. He had gone directly to S.I. Newhouse when he owned Random House to argue for their publication. Newhouse, of course, has sold in Random House and *The New Yorker.*

Essays by Me. Not much said; I no
ted that I'd like to do an essay called "Mailer on Writing."

Cataloging of Papers. Norman explained that two authors were under consideration for acquisition by the New York Public Library. He is second choice and suspects the first to be Updike. He refuses to countenance seriously the possibility that this deal will happen, but if it does my role is assured. This led to a discussion of several writers—Tolstoy, Bellow, Stendhal, Mann and Roth. Mailer made passing comments and wanted to know which bio of Tolstoy I had read (Henri Troyat's). We went on to Bellow's *Ravelstein*, which Maler has not read. He said that Bellow had not "attempted anything really big, except for *Henderson the Rain King*." Regarding Roth: Mailer said that he had received a complimentary letter from him concerning his book review of Tom Wolfe's *A Man Half Full* (I have a copy). Mailer is reading a lot of Thomas Mann these days: *Buddenbrooks* and *Doctor Faustus.* He recommended the former to me, saying that like *The Naked and the Dead,* it was written by a 25-year old. Mailer said he was impressed by Mann's sophistication at that age, one greater than his own.

WEB Site. Norman has been asked to participate in a new WEB site for major American authors. He would like me to be involved. While he dubious about the Internet and computer technology, he is not adverse to selling more of his books, including the limited editions we intend to produce. He said he would argue that our "Works and Days" WEB

site be included in the deal: they would put up two sites. I explained that we could easily argue for a link to ours. He will ask Andrew Wylie to pursue.
Schiffman Lecture. Norman agreed to lecture at Wilkes and to dedicate the Mailer Room there. He wants me to work up some material for him so that he does not have to write a new lecture. The fee will be $10,000. He said he often agrees to such proposals on short notice and than cannot subsequently reconsider, always keeping his promises. I will find material on Jews from his interviews and send to him.
Finally, we discussed who else should receive copies of *Works and Days.* He agreed with all those I told him had received it and asked that I have sent it to and asked if I would send it to John Aldridge and Chris Lehmann-Haupt. I agreed, of course.
Mailer insisted on paying for the dinner, as he invariably does. You must make early representations to him if you wish to pay. Of the perhaps 200 times I have dines out with him, I have been able to pay no more than three or four times.

July 4, 2000. Spoke to Norman yesterday about the details of today's visit. He ex~~o~~plained that he had a new regimen: break off work at 1:30, exercise with weights for a while, then tread water to strengthen his knees, then lunch at 2:30. I mentioned that I had heard that it is wiser to have both knees replaced at the same time. He agreed and said this would be his course, but only if they got worse and were not repaired by the regimen. He said he disliked having three artificial joints; one is okay, he said, but three troubles him—too much plastic. We agreed that I would come over at 3 p.m. today so he could sign the leather-bound copies, 42 of them, of *Norman Mailer: Works and Days.* Then I would return for diner at 8:15 or so.
He said he had finished up the O.J. Simpson script at 1 a.m. in a telephone conversation with Larry Schiller. He is unhappy with the script because it has too many long legal conversations in it, but he must defer to Larry, who is paying him a lot for the work. He asked Schiller: "Do you want a play for 3 million television veiewers or 10,000 lawyers?" Schiller just gave him a big grin. Mailer fears that his name will be linked—as it must be—with a weak product. "It's good, but not great," Mailer said and his oft-quoted aphorism about the good being the enemy of the great came to mind. His sister told me once that this belief has caused a variety of problems with his kids, as he is sometimes more severe in criticizing their productions than a more modestly censorious Parent. The O.J. film will be on in the fall. Mailer says he is bored to death with it, but he is being paid very well and will take whatever criticism that comes as his due.
Recompense, payback, karmic justice, the ethos of you-get-what-you-deserve, are sturdy Jewish precepts for Mailer. He remarked once in an interview—with Gene Kennedy, I think—that the Jews knew that if you respected life enough, it would respect you back. This is something, he continued, that the Irish never learned, but they had their poetry, their charm, their *bravura* in compensation.
His work on this script with Schiller has gone on for over a year and has brought Mailer some financial relief, but it has kept him from tackling the sequel to *Harlot's Ghost*, or from starting the Hitler book, although he has done a huge amount of reading and has written 20 pages, he told me earlier this month. Mailer's financial affairs, in my view, are a disaster. He receives $30,000/month from Random House, 10% of which goes to his agent. But Random House in 1998 received $400,000 in income from the sale of his works, that is, HIS SHARE of the income would be 400K. Of course, there are years

when his royalties are less that 360K, which means that RH is paying him a higher royalty. Nevertheless, they are doing well by him. When he dies, all rights revert to Norris and she should do fine, especially with the addition of her own income. But the net worth of the Mailers is paltry, perhaps a half million—and this depends on the worth of the P-Town house. NM has no investments, no 401K, no trusts, stock accounts, real estate income, nada. As Norman put it once to me, "I am locked in the bowels of cash flow." Rivers of money ~~roll~~ pour in; rivers ~~roll~~ pour out. Norris spent most of her 200K plus advance on a new kitchen—which is understandable—but if she had bought a CD she would have $12,000 a year for life. NM does get the highest possible social security, about $23,000, and Norris will get half of this when she is 60, for life. In the meantime, they spend—not wildly—but steadily. Neither Matt, nor Maggie, nor John have any income of any consequence. The rest do: Susan is married to a high Chilean official (Marco Colodro); Betsy to an accountant (Frank Nastasi); Danielle is now divorced or separated from Michael Motion (sp.), but has hooked up with Peter, a working musician and she teaches part-time; Michael and Steve are both in the motion picture game as producer and actor, respectively; Kate is married to Guy, who is very wealthy. Of course, preservation of wealth is not an idea that Mailer embraces. As he said once, "I know how to make money, not manage it." (This was around the time of the divorce from Beverly in the early 80s). NM still pays Carole Stevens $3,000 a month, and Adele gets about $1,000. Carole was not married long enough to NM to get any of his social security; Adele may qualify, and she needs it. She is a recovering alcoholic and has no other sources of income, although her daughters help out somewhat.

Norman is hopeful that the limited editions project will bring him in some dough—he is hoping for 25K a year, which is unlikely, but he could get 10K, perhaps. I am more than slightly worried about this project, especially since NM wants to publish a volume consisting of 20 of his poems and 20 of his drawings. I think it would be much more prudent to start with a winner: Mailer on Hemingway, or the MLA talk. Here is how the math works: We print, say, 150 copies at $100 apiece, or $15,000 gross income. Printing will cost, say $10 apiece, or $1500, leaving $13,500 profit, which we would split. Postage and handling costs will be added to the price and I will not be paid anything except 50 % of the profits. Mailer will foot all the printing bills. I will prepare six or seven sample mss. in July for Mailer to view in late August.

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March 30, 2000

Mr. Norman Mailer
627 Commercial Street
Provincetown, MA 02657

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would pay no taxes for ten years—unless her income was really large. I'm enclosing a booklet that explains this in greater detail.

Harry was diligent in exploring ways that you might get a tax break during your life—for example, gifting your papers to Norris while you were alive—but struck out each time. Our Vice President for Development echoes Harry's conclusions.

A sale to the New York Public Library, or some other non-profit, is the only way to realize anything during your lifetime. If you do sell the papers, I recommend that you consider retaining some or all publication rights for your heir, so that when the letters, or other materials, are later published (as Hemingway's have been), your heir will benefit. The rights could be apportioned—split, say, 50-50—or kept in their entirety if so negotiated.

Many other matters could also be negotiated: types of access, moratoria on opening certain kinds of papers, permanent embargoes on other papers, appointment of curators, editors and gatekeepers. The library has done this before, and I'm sure that it will want unconditional control. But perhaps not. I would be pleased and proud to help in any way I can, and would like to put in a bid to lead the cataloging effort, and to edit an edition of the selected letters. As you know, I have desired this assignment for several years. Bob Lucid, of course, should have unlimited access to the papers for the biography; he may want to edit some materials as well. I would suggest that Bob and I meet with you, Andrew Wylie, Norris and the other executors if it appears that this deal is going to happen. Jeff Posternak told me that the meeting with the Library officials couldn't have gone better. I would imagine that Andrew has spoken to you by now. Maybe not; it has been a difficult period for you.

Let me end by saying that I hope you continue to mend well and that Norris is also in good shape. Please give her our love. We'll be in P-town April 20-24. I'll call soon to see what's afoot.

Best Regards,

Mike

J. Michael Lennon
Vice President for Academic Affairs

cc: Bob Lucid
Andrew Wylie

Incorrect. Only 50% of income can be used. Taxes would have to be paid on the other 50%

WILKES
UNIVERSITY

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Wilkes-Barre,
Pennsylvania 18766
(570) 408-5000
1-800-WILKES-U

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Sent to
Worris + Bart
Wasserman
6/12/00

March 30, 2000

Mr. Norman Mailer
627 Commercial Street
Provincetown, MA 02657

Dear Norman,

Two or three, maybe four months ago I promised to explore the merits of a federal tax deduction for the donation of your papers to a non-profit institution. For several reasons, I have not provided you with this information. Most of the delay was caused by my own schedule, but some by the unavailability of the University's tax lawyer, Harry Hiscox, and some by his need to do some research. Now that the Mailer papers are being considered for acquisition by the New York Public Library—a splendid development—I thought I should write to you with the fruits of my investigation.

The most important fact is this: artists and writers cannot usually get a charitable deduction benefit for their own work. Only their heirs can do so. Apparently (so the story goes), an artist who owed $10,000 to the IRS simply scrawled a painting, signed it, announced that it was worth $50,000 and donated it a non-profit organization. The deduction covered his tax bill. Apocryphal or not, subsequent tax law and IRS regulations say that such gifts can only be valued at the cost of materials and perhaps a small amount for labor. You cannot, therefore, gain any tax benefit from artistic works of your own hand.

Your heir can donate your papers and receive a tax-deductible deduction based on their market value equal to 50% of her adjusted gross income. If the deduction is more than this, it can be spread out over five years. And the gift can be segmented, that is, broken into, say, five parts. The deduction for each part could then be spread over five years. For example, if your papers were worth $1.2 million (in the opinion of an independent, qualified person), and they were donated to a non-profit library over five years, your heir would have a $120,000 tax deduction for each of ten years. In short, she

would pay no taxes for ten years—unless her income was really large. I'm enclosing a booklet that explains this in greater detail.

Harry was diligent in exploring ways that you might get a tax break during your life—for example, gifting your papers to Norris while you were alive—but struck out each time. Our Vice President for Development echoes Harry's conclusions.

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Many other matters could also be negotiated: types of access, moratoria on opening certain kinds of papers, permanent embargoes on other papers, appointment of curators, editors and gatekeepers. The library has done this before, and I'm sure that it will want unconditional control. But perhaps not. I would be pleased and proud to help in any way I can, and would like to put in a bid to lead the cataloging effort, and to edit an edition of the selected letters. As you know, I have desired this assignment for several years. Bob Lucid, of course, should have unlimited access to the papers for the biography; he may want to edit some materials as well. I would suggest that Bob and I meet with you, Andrew Wylie, Norris and the other executors if it appears that this deal is going to happen. Jeff Posternak told me that the meeting with the Library officials couldn't have gone better. I would imagine that Andrew has spoken to you by now. Maybe not; it has been a difficult period for you.

Let me end by saying that I hope you continue to mend well and that Norris is also in good shape. Please give her our love. We'll be in P-town April 20-24. I'll call soon to see what's afoot.

Best Regards,

Mike

J. Michael Lennon
Vice President for Academic Affairs

cc: Bob Lucid
Andrew Wylie

incorrect. Only 50% of income can be used. Taxes would have to be paid on the other 50%

WILKES

July 4, 1993

Mr. Norman Mailer
627 Commercial St.
Provincetown, MA 02657

Dear Norman,

The enclosed advertisement for Vidal's essay collection set me thinking again. The rave blurbs and the notion that the collection will be the big beach book for the summer touched--vicariously-- a competitive nerve. You are a better essayist than Vidal. Your range is greater and there is none of his special pleading (for the establishment of the homosexual kingdom). Sports, violence, theological thought are beyond him. True, he is good on Hollywood, the pretentions of the West Point-Wasp world and certain writers. Well, there is no use pressing the point. You know your own strengths. I see four kinds of collections that could ace his:

1) a career omnibus volume containing the best of your five miscellanies plus some of your best pieces since Pieces and Pontifications in 1982;

2) a new miscellany collecting the best of your work from 1982-93;

3) your literary essays, including "Quick and Expensive Comments on the Talent in the Room," "The Mind of an Outlaw, "Punching Papa," "Some Children of the Goddess," "Quick Comments of the Modern American Novel" (the MLA talk, perhaps your finest literary essay), the "Wild 90" essay, your review of Norman Podhoretz's book, "A Course in Film-Making," the intro to A Transit to Narcissus, preface to A Fiction Writer's Handbook, preface to Papa by Gregory Hemingway, "Our Man at Harvard," the D. H. Lawrence section from the Miller book, another from the same book on Miller and Hemingway, "Before the Literary Bar," "The Hazards and Sources and Writing," "Huckleberry Finn, Alive at 100," perhaps your intro to Aldridge's book Dwight Macdonald's, "The Writer's Imagination and the Imagination of the State," your review of American Psycho and of "JFK"--there are a lot more, I'm being cursory, leaving out the literary parts of The Prisoner of Sex, many of the prefaces and all of the interviews. Goddamned important book.

4) a collection of your biographical portraits.

From our conversation of a week or so back, I think perhaps you have forgotten how often you have written in this mode. Consider this list of names: Jack Kennedy, Jackie Kennedy (1962 and 1983), Gene McCarthy, LBJ, Hemingway, Bobby Kennedy, [redacted], John Lindsay, Henry Miller, D.H. Lawrence, Goldwater, El Loco, Muhammad Ali, Gary Gilmore, Marilyn, Robert Lowell, Dwight Macdonald, Norman Podhoretz, Richard Nixon, Hubert Humphrey, Rockefeller, the astronauts, Abbie Hoffman, Cy Rembar, Malaquais, Hal "Red" in Of A Fire on the Moon, Joe Frazier, George McGovern, Conrad, Clint Eastwood, Warren Beatty, Mike Tyson, George and Barbara Bush, the Quayles and Picasso. Okay, a half dozen of these might not be sterling enough, but if you took half of the above you'd have a 250-page book of great range and insight. I've forgotton Floyd Patterson and Liston and others, I'm sure.

Before you dismiss any or all of this quartet, consider letting me send you the selections for one or more of them, which I will be happy to cull and calibrate. I predict that the biographical portraits will turn your head. (You had a chapter once called "Portraits and Powers.") Admit it, you don't always remember your past work with clarity. You may remember the emotions surrounding the effort of writing a piece, or its reception, but you may not recall its specific texture or valence. Also, seeing them arranged in a new constellation could give you a new sense of their merits. It would not be a big task for me to pull #4 together, for example. No one could do faster.

I know that there are probably overriding negatives--money, timing, etc. -- but if there is even a slight chance of Mailer's gallery of princes, princesses, prizefighters, and politicians finding their way back into print, I'm happy to do the assembling. One last note: I see no parallel with Some Honorable Men, which was, in my judgment, not put together the right way. It was either too long or too short.

Things are going well for me at Wilkes. The Board just approved a $25 million bond issue which will enable us to start our first doctorate and build three new buildings. Most of my weeks are 70 hours long, but I feel as if I am gaining, not losing energy. Donna is both eager and anxious about starting her doctorate. The boys are coping and growing. Being back East agrees with us.

Please give our love to everyone, especially to Kate, the new bride. I'll call soon to see about an August visit. I hope your writing is going well. Flow words, flow.

All Best,

Mike

Mike

Enclosure

WILKES
UNIVERSITY

WILKES-BARRE • PENNSYLVANIA 18766 • 717/831-5000

January 6, 1997

Mr. Norman Mailer
142 Columbia Heights
Brooklyn, NY 11201

Dear Norman,

Let me get right to the matter at hand. My comments will follow.

Limited editions of Mailer essays, profiles, reviews, and conversations

* Two Dramatic Fragments: "Buddies, or the Hole in the Summit" (1959) and "Earl and Lyndon: An Imaginary Conversation" (1992)
* Two Reviews: Bret Easton's American Psycho (1991) and Oliver Stone's "JFK" (1992) [Note: the Stone review could also go with review of "Last Tango," as noted later]
* "The Hazards and Sources of Writing" (1985)
* "All the Pirates and People: Norman Mailer Discovers the Man Who is Clint Eastwood" (1983) and "The Warren Report" (1991) [Note: Could Madonna interview be added?]
* "An Evening with Jackie Kennedy" (1962) and "The Prisoner of Celebrity: Jackie Kennedy" (1983) [Note: Compare with later grouping]
* Three Friends: Jean Malaquais, Dwight Macdonald, Abbie Hoffman
    - "My Friend, Jean Malaquais" (1974)
    - Introduction to Dwight Macdonald's Discriminations (1983)
    - Introduction to The Best of Abbie Hoffman (1989)

  [Note: Other Friends could be substituted or added: Jose Torres, Cy Rembar, Hal Conrad, John Aldridge. The Gene Kennedy preface and the Mario Vassi and Jean Davidson are too thin, but the first four are solid.]
* Homage to Hemingway: "Gladiators: For Hemingway" (poem, 1974); "A Wandering in Prose: For Hemingway" (1956); Preface to Papa by Gregory Hemingway (1976) [Note: There are several other possibilities.]

Three

* ~~Four~~ Literary Essays: "Modes and Mutations: Quick Comments on the American Novel" (MLA talk, 1965); D.H. Lawrence critique from The Prisoner of Sex, 1971; "Hemingway and Miller" from Genius and Lust (1976) and "The Hazards and Sources of Writing" (1985) [Note: the Fourth essay might best stand alone or go with the ten prefaces listed further on.]
* Beginnings: Preface to A Fiction Writer's Handbook by Whit and Hallie Burnett (1974); "Our Man at Harvard" (1977); Preface to A Transit to Narcissus (1977); Introduction to After the Last Generation by John Aldridge (1984)
* Conversations with the Right: "A Conversation Between Norman Mailer and John Ehrlichman: The CIA and Watergate" (1978) and "Search for Deliverance" (interview with Pat Buchanan, 1996) [Note: 1962 debate with Buckley could be added.]
* Two Ladies: "The Prisoner of Celebrity: Jackie Kennedy" (1983) "Like a Lady: Interview with Madonna" (1994) [Note: A selection from Marilyn could transform this into "Three Ladies" which would parallel "Three Friends".]
* Comic Ventures: "The Bad News Bearers" (Comic auto-obituary, 1979); Foreword to Dear Muffo by Hal Conrad (1982); "The Best Lies Very Close to the Worst" (portrait of Ryan O'Neal and Sly Stallone, 1993) [Note: the O'Neal piece could go with those about Beatty and Eastwood]
* Two Movie Reviews: "Last Tango in Paris" and "JFK"
* Ten Prefaces: Introduction to The Short Fiction of Norman Mailer (1967); Deaths for the Ladies (1971); An American Dream (letter to Whit Burnett, 1970); Introduction to "The Time of her Time" (1973); Preface to Some Honorable Men (1976); Preface to Advertisements for Myself (1976); preface to Why Are We in Vietnam? (1977); preface to Franklin Library edition of The Naked and the Dead (1979); Special Message to Readers: Tough Guys Don't Dance, Franklin Library edition, 1984; Special Message to Readers: Oswald's Tale, Franklin Library edition, 1995 [Note: This one could be expanded by adding The Deer Park (two paragraphs); The Presidential Papers (there are two prefaces: 1963, 1976), A Transit to Narcissus (1977); The Idol and the Octopus, 1968. But the ten I suggest grouping together all have the merit of being both detachable and intrinsically interesting. Several of these prefaces are quite difficult to find, the intro to "The Time of Her Time," for example. (Remember its closing line: "Reader, the story you are about to peruse is the godfather of Lolita."). Finally, I think that the preface to A Transit to Narcissus goes much better with "Beginnings." Alternately, the best five or six prefaces could be chosen.

unpublished

to discuss

* Three Boxers: Preface to Sting Like a Bee by Jose Torres (1971); King of the Hill (1971); "Fury, Fear, and Philosophy," (portrait of Mike Tyson, 1988)
* "Hip, Hell and the Navigator" (interview with Richard Stern and Robert F. Lucid, 1958) and "Cosmic Ventures" (1989)

* "War of the Oxymorons" (1996) and "How the Pharaoh Beat Bogey" (1997) [Note: the Buchanan conversation could be added, if not used in the next item or earlier with the Ehrlichman conversation.]
* Three Conversations: "Like a Lady: Interview with Madonna" (1994): "Black and White Justice" (O.J. Simpson discussed by Mailer pere and fils, 1995); "Search for Deliverance" (Buchanan interview, 1996). [Note: Sex and politics come together in these three conversations, although I think Madonna may go better with Jackie Kennedy and, possibly, Marilyn.]

There are 18 possible limited editions, with several overlaps. Only one proposed edition contains a single piece, "The Hazards and Sources of Writing." But it could be added to "Four Literary Essays" or to the prefaces: Ten Prefaces and an Essay on Writing, which would comprise an 80-page book, one perhaps too large for a limited edition. The point is obvious: the groupings, while not arbitrary, can be re-shuffled as you see fit. That said, let me tell you my favorites: "Beginnings," which has a fine longitudinal coherence; the two George pieces; "Two Ladies" (or 3, with Marilyn); "Three Friends"; "Comic Ventures" (perhaps augmented with "Our Man at Harvard"); "Ten Prefaces"; the literary essays and the two cosmology pieces. But I like the Hemingway trio also and can suggest additional commentary on him from several of your books: the "dirty ape" discussion in "The Metaphysics of the Belly"; "That Summer in Paris" (also from Cannibals and Christians); the December, 1962 "Big Bite" column on his suicide; the opening meditation on his death in Of a Fire on the Moon and others in Armies, Advertisements, Miami and the Siege of Chicago and St. George. And the brilliant comparison with Miller in Genius and Lust.

Obviously, 18 limited editions are too many and would steal thunder from the omnibus collection, which is the main chance. But I think five or six or seven would be all right, if done judiciously over a three or four-year period. I am ready to undertake the job, either as editor/compiler or as manager of the entire project, from editing to mailing lists to the caging operation. I like your idea of a set of limited editions immensely.

After you have pondered the groupings and talked to Andrew we can talk again. You'll note that two of my earlier letters bearing on the project are in this packet. The 1994 proposal (updated to include all your fugitive prose through the last George piece) is also here. I am also enclosing, as a sample, the four pieces I suggest be called, collectively, "Beginnings." Depending on page size and type, it could be anywhere from 25-40 pages as a limited edition. The pieces are evocative as hell of your formative period. And funny as hell, in places.

Really enjoyed having you and Norris at the Corbett House. Come Again.

All Best,

Mike

J. Michael Lennon
Vice President for Academic Affairs

P.S. We await with bated breath the Colonel's intersection with the Berlin gay bar scene in Harlot's Ghost.

P.P.S. I also enclose a copy of your letter to Whit Burnett, which I've always seen as a singular and brilliant orphan.

TAXWISE CHARITABLE GIVING

- *reduce out-of-pocket cost*
- *make larger gifts possible*

By Conrad Teitell, LL.B., LL.M.

TAXWISE CHARITABLE GIVING

The income tax charitable deduction encourages the support of non-profit institutions by reducing the out-of-pocket cost of generosity.

Our friends contribute to further our work, but having decided to contribute, it's wise to plan gifts for maximum tax benefits. Frequently, you'll be able to make a larger gift than you originally imagined.

THIS BOOKLET TELLS ABOUT:

HOW THE TAX LAWS ENCOURAGE CHARITABLE CONTRIBUTIONS

The income tax. If you itemize, you get a charitable contribution deduction on your federal income tax return for gifts to our institution. The deduction reduces the actual cost of your gift. Your out-of-pocket cost is the amount of your gift minus your tax savings.

> *Example:* Ted, in the 28% income tax bracket, contributes $1,000 to our institution. He deducts $1,000 on his federal income tax return. That saves him $280 in taxes ($1,000 deduction × 28%). The out-of-pocket cost of Ted's $1,000 gift is $720 ($1,000 gift minus $280 tax savings).

Gift and estate taxes. Lifetime and deathtime gifts to family members and others—by individuals with considerable wealth—can be subject to federal gift and estate taxes. But charitable gifts, no matter how large, are completely exempt from gift and estate taxation.

GIFTS OF MONEY

The ceiling on the income tax charitable deduction is 50% of your adjusted gross income for gifts to schools, churches, hospitals and other public charities.* If any part of your gift isn't deductible this year (because it exceeds the 50% ceiling), it's deductible over the five following years—up to 50% of adjusted gross income in each carryover year.

> *Example:* Lisa has a $50,000 adjusted gross income this year. She contributes $150,000 to our institution and deducts $25,000 this year ($50,000 adjusted gross income × 50%).

*The rules in this booklet apply to gifts to public charities. Different tax rules apply for gifts to private foundations.

> The $125,000 not deductible this year is deductible over the five following years, up to 50% of her adjusted gross income in each year. Assuming her adjusted gross income remains constant, Lisa deducts $25,000 in each of the five following years. So her $150,000 gift is fully deductible.
>
> If Lisa's adjusted gross income increases to $60,000 next year, she deducts $30,000 next year ($60,000 adjusted gross income × 50%). If her adjusted gross income is $40,000 next year, she deducts $20,000 ($40,000 adjusted gross income × 50%).

APPRECIATED SECURITIES AND REAL ESTATE

Donors who contribute long-term appreciated securities and real estate held for more than one year get a double income tax benefit:

1. A deduction for the asset's full present fair market value (instead of the lower cost basis) and

2. Complete avoidance of capital gain tax on the asset's appreciation (difference between property's cost basis and its present fair market value).

> *Example:* Sally contributes long-term securities to our institution; they cost her $7,000 several years ago, but now they're worth $10,000. She gets a $10,000 charitable deduction and completely avoids tax on the $3,000 appreciation.

The ceiling on deductibility is 30% of your adjusted gross income, with a five-year carryover for any part of the gift that exceeds the 30% ceiling.*

*In some cases, the ceiling can be increased to 50% with a five-year carryover. If your gift exceeds the 30% ceiling, we would be pleased to discuss this with you and your adviser.

If you give appreciated securities or real estate that you held short-term, your charitable deduction is for the property's cost basis. There is no tax on the appreciation. Gifts of short-term property are deductible up to 50% of your adjusted gross income—with a five-year carryover for any "excess."

APPRECIATED ART WORKS, ANTIQUES AND OTHER GIFTS OF TANGIBLE PERSONAL PROPERTY

You get a charitable deduction for the property's full fair market value (and you pay no capital gain tax on the appreciation) when the property's use is related to the charity's exempt function—e.g., a painting given to a publicly supported art museum or to a college for its art collection. The gift is deductible up to 30% of adjusted gross income—with a five-year carryover for any "excess." Sometimes the ceiling can be raised to 50%.

Tax benefits (but not as great) are available for gifts of art works and other tangible personal property for a use unrelated to the charity's exempt function. Here the deduction is for the asset's cost basis. The ceiling is 50% of adjusted gross income—with a five-year carryover for any "excess."

> *Example:* Jill contributes a painting that cost her $60,000 several years ago (now worth $100,000). If the use of the painting is related to the charity's exempt function, her charitable contribution is $100,000. If the use of the painting is unrelated, the charitable gift is $60,000.

Those rules apply for gifts of appreciated tangible personal property held long-term; if held short-term, the deduction is for your cost basis. The

ceiling on deductibility for short-term property is 50% of adjusted gross income—with a five-year carryover.

INVENTORY, CROPS AND OTHER "ORDINARY INCOME PROPERTY"

When a businessperson sells inventory, a farmer sells crops and an artist sells his or her own painting, they each have ordinary income (not capital gain). The law allows a charitable deduction for the cost basis of those and other gifts of ordinary income property. The ceiling on deductibility is 50% of adjusted gross income—with a five-year carryover for any "excess."

Note this special rule, however, for some gifts of inventory by corporate donors (not by individuals): corporations meeting tests are allowed a deduction for inventory gifts (used by charity for the ill, needy or minors) for the lower of (1) the donated property's basis plus half of the appreciation or (2) twice the property's basis. And corporations meeting tests are allowed a similar deduction for inventory gifts of newly manufactured scientific equipment to a college, university or qualified scientific research organization for research, experimentation or research training.

BARGAIN SALES

When a donor sells long-term appreciated securities or real estate to charity at a price below the fair market value, the transaction is part gift and part sale. The donor makes a charitable gift of the difference between the fair market value and the sales price.

> *Example:* Stan sells securities he purchased a number of years ago for $25,000 (now worth $125,000) to our institution for his $25,000

cost. His charitable contribution is $100,000 ($125,000 fair market value of securities minus $25,000 received on the sale).

No capital gain is incurred on the part of the property's appreciation attributable to the gift. Stan has capital gain only on the part attributable to the sale.

To determine the capital gain avoided and the capital gain incurred, Stan allocates the property's $25,000 cost basis between the $25,000 sale and the $100,000 gift. Because he is treated as having sold one fifth of the securities, one fifth of the $25,000 basis ($5,000) is allocable to the sale portion. Thus, appreciation allocable to the sale is $20,000, and Stan has a $20,000 gain ($25,000 received on sale minus $5,000 basis attributable to sale portion).

The $80,000 of appreciation attributable to the gift completely escapes capital gain taxation.

FOR TAX PURPOSES, WHEN IS YOUR CHARITABLE GIFT CONSIDERED MADE?

Charitable gifts are considered to be made on the "date of delivery" to the charity. That date depends on the type of property contributed and the way it is transferred to our institution.

It may be important to pinpoint the date of delivery of your gift:

1. For year-end donations, you'll generally want your gift to be deemed made this year (rather than next) so you can deduct it on this year's tax return.
2. The amount of your deduction for a property gift is based on its value on the date of delivery.

Gifts by check. If you send your check to our institution by U.S. mail, the date of mailing is considered the date of delivery. Thus, you get a deduction on this year's tax return for a check mailed on the last day of December, even though we don't receive it until the beginning of January.

Gifts of securities. Many donors contribute securities. Values sometimes fluctuate sharply. If so, the value of your contribution can vary greatly in a short period. So the date of delivery is important.

DATES OF DELIVERY FOR GIFTS OF SECURITIES*

Securities are:	Delivery date is when:
Hand delivered to charity	Received by charity
Mailed to charity	Securities are mailed (providing they are received in the ordinary course of the mails)
Hand delivered to charity's broker or other agent	Received by charity's broker or other agent
Mailed to charity's broker or other agent	Securities are mailed (providing they are received by broker or other agent in the ordinary course of the mails)
Delivered to your broker or agent, who manually delivers to charity	Received by charity

*To be effective, delivery must be unconditional and the stock certificate must be properly endorsed. If the stock certificate is not endorsed, donor should give the charity a properly endorsed stock power with the stock certificate.

Delivered to your broker or agent, who mails to charity	Securities are mailed to charity (providing they are received in the ordinary course of the mails)
Delivered to your bank or broker (as your agent) or to the issuing corporation (or its agent), for corporation to reissue in charity's name	Stock is transferred to charity's name on corporation's books (the date on the new certificate bearing charity's name)

Stock market fluctuations after the date of delivery don't affect your charitable deduction for a gift of securities. Should the stock's value decline after the date of delivery, your charitable deduction isn't reduced. If the value goes up after the date of delivery, your deduction doesn't increase.

Gifts of art works and other tangible personal property. The delivery date is the day the charity receives the property.

Real estate gifts. The day the charity receives a properly executed deed is generally the date of delivery. If state law requires recording of the deed to perfect title, then the date of recording is the date of delivery.

Pledges. Charitable pledges are deductible in the year fulfilled—not when made.

Credit card. Contributions charged on your bank credit card are deductible in the year you make the charge.

LIFE INCOME GIFTS

A life income gift enables you to provide life income for yourself (and a survivor), and at the same time benefit our institution. Several types of life income gifts yield substantial tax and finan-

cial benefits for you. Here's a description of one plan, the charitable remainder unitrust.

Creating a unitrust. A donor irrevocably transfers money, securities or both to a trust that pays the donor income for life. The trust can also provide income for a survivor (e.g., a spouse) for life. Then the trust assets become the property of our institution.

Amount of income you receive. The unitrust assets are managed and invested by the trustee as a single fund. The beneficiary receives payments each year, determined by multiplying a fixed percentage that you choose (say 8%) by the fair market value of the trust's assets as valued each year.

> *Example:* Louise's unitrust provides that she'll receive 8% of the fair market value of the unitrust's assets each year. Louise funds her trust with $100,000, so she receives $8,000 the first year. One year later, the trust's assets are worth $110,000. Louise receives $8,800 for the upcoming year ($110,000 × 8%). If the assets are worth $120,000 at the beginning of the succeeding year, Louise receives $9,600 ($120,000 × 8%). And so on, each year.

The unitrust assures the life beneficiary the stated percentage even if the trust's income for the year is less than that. Capital gains or principal can make up any shortfall. If the trust's income exceeds the stated percentage, the excess is added to the unitrust's assets and reinvested.

Your charitable deduction. You get an income tax charitable deduction in the year you create the unitrust. The deduction is for the value (determined by Treasury tables) of our institution's right eventually to receive the unitrust's assets.

The size of the charitable deduction depends on the amount transferred, the life beneficiary's age when the trust is created and the percentage to be paid. We'd like to particularize the charitable deduction and other tax benefits for your situation.

How your income is taxed. The amount you receive keeps the character it had in the trust. Each payment is treated as follows:

First, as ordinary income to the extent of the trust's ordinary income for the year (and any undistributed ordinary income from prior years).

Second, as capital gain to the extent of the trust's capital gain for the year (and undistributed capital gain from prior years). The gain can be offset by any capital losses you may have from other investments.

Third, as tax-exempt income to the extent of the trust's exempt income for the year (and any undistributed exempt income from prior years).

Fourth, as a tax-free distribution of principal.

> *Example:* Sam funds his unitrust with securities he purchased a number of years ago for \$50,000; now they're worth \$100,000. It's a 7% unitrust, so he is entitled to \$7,000 the first year.
>
> During the year the trust has \$3,000 in dividends, and sells a block of stock for \$4,000 that cost \$2,000. Of the \$7,000 Sam receives for the year, \$3,000 is ordinary income, \$2,000 is capital gain and \$2,000 is a tax-free return of principal.

Additional tax benefits:

1. There's no capital gain tax when you transfer appreciated securities to fund a unitrust. Further, the charitable deduction for long-term securities is based on the full fair market value—not the lower cost basis.
2. If the unitrust sells appreciated securities, it isn't taxed on the gain; nor is the trust taxed on ordinary income. The beneficiary's payments are taxed as described earlier.

As mentioned before, there are several ways you can make a gift that pays you (and another) income for life. Each has its own specific advantages. We would be happy to discuss the benefits of the various plans with you and your adviser.

A CONTINGENT LIFE INSURANCE DESIGNATION

A life insurance policy often provides that the proceeds are to be paid to the surviving spouse. If the spouse doesn't survive, then the proceeds are to be divided equally among the children. Sometimes no designation is made beyond the spouse and children.

A good plan. A number of individuals designate a charitable institution as the contingent beneficiary in case there are no surviving close family members.

You can also name our institution as revocable beneficiary of your life insurance policy—keeping the right to change the beneficiary at any time. Although you receive no income tax deduction for a revocable designation, the proceeds will be paid to our institution if you don't change the beneficiary. If our institution receives the proceeds, they are not taxable to your estate.

REDUCTION FOR SOME ITEMIZERS

Taxpayers must reduce their itemized deductions (except medical expenses, casualty and theft losses, and investment interest) by an amount that equals 3% of adjusted gross income over \$111,800 (over \$55,900, if married filing separately) in 1994.*

*This amount is adjusted annually to take inflation into account.

The charitable deduction generally isn't affected by this rule, because most itemizers pay home mortgage interest and state and local taxes. So, in effect, those non-discretionary payments bear the burden of any reduction. However, the rule won't take away more than 80% of the itemized deductions that are subject to the "3% rule." As always, check with your own adviser on how the rules apply to you.

PLEASE CALL OR WRITE

The tax and financial benefits of gifts to our institution depend upon your circumstances. We would like to give you more information about charitable gifts and discuss with you and your adviser the most advantageous ways to make them.