

John Lilly
1888 Century Park East
Suite 10
Los Angeles CA 90067

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Dear Scott and Stuart:

Today we received the magnificent view of Tenochtitlan and Tlaltelolco you recently sent. The potential for an astounding painting is obvious, and we like all the ideas that are there now, from the layout of the canals, the bridges, the calzada, the shape of the houses and their courtyards, the different kinds of trees and gardens, the smaller household temples, some with grass or palm thatch roofs, the smaller houses of the Macehuals with their adjacent food gardens, the huge lagoon inside the city with its boats and the wide waterways that connect it to the lake, the pyramids and temples of Tlatelolco, the great market square with its surrounding wall and gateways, the small pieces of lake that are visible around the edges, and most exciting of all for us, the fact that it is all being seen from atop a tall pyramid as if one were standing right in front of one of those temples. Surely this is as close as anyone has ever come to actually recreating the views seen by Bernal Diaz when he formed part of the company of Spaniards that were taken on a tour of the city by Moctezuma while these visitors were still behaving themselves as guests of the Emperor. The garden as seen from a house interior on the reverse side is equally exquisite and I can't wait to see it come to life with the addition of the bas relief and color you speak of.

We have taken the liberty of showing these drawings and your paintings to a very dear and trusted friend of ours who now lives in Los Angeles. She is an English woman who has extremely good connections with many of the leading publishing houses in Europe and the U.S., including the Publishing arm of the Independent Television Network in England and many other well known houses, of which a few are:

MacDonald & Co., Publishers LTD.
British Printing Corp.
Purnell Publishers
Caxtons
TV Times Publications

These companies often publish works like the big, expensive art books that Abrams does in the U.S., but without the very long delays (sometimes several years) that Abrams is famous for. She confirmed that high quality color separations and printing are far less expensive in Europe, which would allow, I imagine, the inclusion of a larger number of color pages for a given budget.

When she was in London two weeks ago, our friend mentioned our work to the Director of TV Times Publications and, if I understand her correctly, he was very excited by the idea that a large book with a great deal of fine color reproduction would be an excellent tie-in with our projected film. She reminded me that such people as Alistair Cooke often have books that come out just when a television series on the same subject is being broadcast, and there is no reason why something similar wouldn't be possible with a feature film for theaters.

Our friend's name is Christine Maxwell, and she is a professional editor and publisher in her own right, but she believes that if you are interested, she could arrange for one of the better companies, either in this country or Europe to take a look at the project. Since this would dovetail very nicely with our film, it would help me indirectly but effectively.

Assuming such a project would interest you, and you do not already have other plans in mind for your paintings, she

wanted to know whether you would want to write the text and do all the scholastic research yourselves. I am wondering if possibly you might be willing to join forces with Fernando Benitez. He comes to mind as he has just finished a major work on the history of the city of Mexico in Spanish, which includes a large section on Tenochtitlan and many lavishly reproduced color photographs of the incredible recent discoveries at the Templo Mayor site. He was commissioned to do this work by the Mayor of Mexico City, who, as I'm sure you already know, is the second most powerful man in that country. When we last saw Fernando he asked if we knew of a publisher in English. He may have wanted a translation of his work, but he would probably love the idea of an entirely new book devoted to Tenochtitlan and surroundings at its final moment. We are sure he would be amazed by your work and if I have your permission I would show him some of it when we go to visit there around July 17th or 20th. Unfortunately this probably doesn't allow enough time to paint this latest beautiful view, and this one would so perfectly compliment your previous work.

If you like any of these ideas, I'm sure that one of the better publishers mentioned by Christine would be able to advance some money to you against future royalties, in order to facilitate the work. I believe you might receive as much as \$5,000 for starters. I realize this would not come close to compensating your many years of work and study on this project but eventually the royalties should come to you over a period of time, particularly if Christine's idea of a mutually beneficial tie-in with the film was a large factor in the promotion of your book. This income would be apart from, and in addition to whatever arrangement we make for the work on the film, which should pay quite well once our budget is approved. Obviously the paintings would always remain your personal property and you would, in effect, only be licensing their reproduction in certain ways, so there is clearly the potential that the original paintings themselves would eventually acquire additional value because of the book-film relationship to them. Anyway, I'm no expert in

any of this, but I thought it wouldn't hurt to put down my present thoughts on paper and see what you might have in mind, and where you might agree or have better ideas. I would have no financial interest in any of this, but the appearance of such a book simultaneously with our film would be a boon to both, I believe, and of course your paintings are helping me greatly right now to make real the possibilities inherent in the lost empire of art and magic that was so perfectly embodied in the Aztec capital.

We are trying to bring alive in the film a unique combination of science, natural beauty, almost perfect ecology (at least as far as we know now) incredible art of incalculable value in several dozen different mediums and, at times, horrific and tragic drama. I believe that the primary interest of each and all of us is to further the global recognition of a fantastic civilization that never had a real chance to be appreciated by anyone other than its destroyers, and if it is true that this is our common goal, then only good and beautiful works will result from our association. Please give me your thoughts on the above when you have a moment.

A few small thoughts on the drawing:

1. The height of the viewer is so perfect that we cannot imagine a better viewpoint. If the pyramid is a little too high to be absolutely accurate, then can we
 - a) leave it as it is for now to interest people (who will in all probability never know the difference, and
 - b) later on when there's more time adjust this part of the painting to what you believe would be more accurate. (I am very much in favor of certain kinds of speculation or even some exaggeration as part of the normal artistic

process, because sometimes nothing else will cause the viewer to be as amazed as the Spaniards were. Later, when there is more definite support for the project and more research is available, then a few corrections might be possible?)

2. I have reproduced your drawing in actual size Xerox (enclosed)
 - a) in case you might want to keep a copy of the drawing at this stage of it's development or
 - b) there was any possibility that having it would facilitate the painting. The copy could, of course, be fastened to a stiff backing and painted over, in the event that you wished to keep the original drawing. I don't know a whole lot about how you work, but I thought maybe the inclusion of these options might possibly help in some way, so I went ahead and sent this just in case.
3. The big Xerox is on paper that goes two feet further to the right, so that if you wanted to you could add any additional parts of the ceremonial center (i.e. extending the view a little to the right to take advantage of the monumental scale of this section of the city), then the option would be there on a single surface.
4. Although what you have shown us is undoubtedly more accurate (due to the closeness of the lakeshore in this direction) I am wondering if there might not be

some way to slightly increase the presence of of the lake just above the city, in order to make more apparent to the uninitiated viewer that this was a real island metropolis. Likewise the wide channel that leads to the inner city lagoon seems to disappear for a short section, and any additional waterway introduction that you feel would not violate reality too terribly would help to bring home the essentially aquatic environment. For example, there is a large blank area on the left where it looks like you intended to put more structures. Could part of this become another lagoon or wide canal?

Anything you think is right will clearly be helpful to us, so I leave all these things to your superior judgement and discretion. And please forgive me if my suggestions are in any way an intrusion on your original concepts. Colette will begin researching everything you mentioned, and I'll send this soon.

Sincerely,

