

Verbundkatalog Kalliope

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May 31, 1959

Mr. Roger Stevens
745 Fifth Avenue
New York 22, N.Y.

Dear Mr. Stevens, -

there would seem to have been all sorts of misunderstandings in connection with "THE CONFESSIONS OF FELIX KRULL".

In the first place, I never dreamed of asking for \$ 10.000, whether as a guarantee or as an advance payment for the musical you are planning. Secondly, the amount of \$ 10.000 applied only to the film-option which you wished to obtain simultaneously to your acquisition of the rights to produce a musical.

As for the musical, I was quite willing to let you have the rights against advance payment of \$ 5.000; \$ 2.500 on the signing of the contract and \$ 2.500 one year from the date of the signing of the contract.

Concerning the moving picture-option, I actually declined to let you have a gratis-option. For I learned by experience that such a gratis-option might tend severely to damage the interests of my family whom I represent in all these contexts. Merely as an example I told your German representative that we had indeed granted such a gratis-option to Mr. Wolfgang Reinhardt regarding the moving picture rights on "THE MAGIC MOUNTAIN". For, while Mr. Reinhardt was still holding said gratis-option, we had to reject an offer from "PLAYHOUSE 90" who wished to obtain the rights for a telecast against payment on their part of \$ 10.000. That telecast - or so Mr. Reinhardt felt - might have damaged his interests in connection with the "MAGIC MOUNTAIN"-film, - a project which to this date failed to materialize.

The main misunderstanding would seem to rest upon the idea that I had suggested payment of \$ 10.000 for your option on the stage rights. All I ever wanted was - on the contrary - payment of \$ 10.000 for the option on the moving picture rights.

Let me hope that I have now succeeded in straightening matters out.

We are all looking forward to your Broadway-production of KRULL with Tony Perkins as "Felix" and we rest convinced that your show will or would be quite the success that it ought to become.

It just occurs to me that there might be an alternative to the terms outlined above:

Should you feel disinclined to pay \$ 10.000 for the option on the film rights, we should be quite willing to let you have a gratis-option on these rights, if you were prepared to take up any other offer we might receive during your option time.

As for any possible telecast-production, you must, of course, be protected during the run of your musical. That is to say that you should not have to meet any telecast offer extended to us during that period.

With best regards

yours very sincerely:



DFG/EFM