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Mann, Erika

o.O., 1966-10-17

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October 17th 1966

Dear Kay:

A great many thanks for your good and thoughtful letters of October 6th and 13th.

As for Donjess, Inc., - good riddance. They have been far too unreliable and perhaps even dishonest for comfort.

Regarding the proposed European co-production (film) I have come to doubt the soundness of the financial situation and prefer for the time being to forget about that project. As - on the other hand - you do not have any definite interest from any other Broadway management at this time, I had better tell you that Michael Voysey has repeatedly approached me concerning a stage version of "Krull". Voysey, apparently a goodish man who just did an important job for the Shaw Estate, an adaptation which was produced at the Edinburgh festival, wants to do something similar with "Krull". Lately, our correspondence went via Eric Glass LTD., 28, Berkeley Square, London W 1 and, as was to be expected, Mr. Glass informed me that Voysey couldn't possibly get a production unless the movie rights were available. I informed him that at present they were not but that I would contact him again as soon as they were.

Perhaps you would like to get in touch with Mr. Glass and find out whether a decent deal could be arrived at.

Concerning DEATH IN VENICE, I don't fail to understand the position in which Joe Besch finds himself. However, he certainly should have known in advance that the big money studios would hardly touch the thing. Consequently he never should have "bought" the property unless he knew that he himself was capable of financing the production. You know that I am far from being a brilliant student of American film contracts. But I simply refuse to believe that it should be possible for anyone to "buy" a very valuable property against payment of \$ 18000 plus a high percentage and then go ahead and never produce the thing. In German there ~~ix~~ exists a legal expression, "gegen die guten Sitten" which roughly means "ethically untenable". I should be much surprised if some concept of this kind were not applicable in this context. Even a normal contract expires at some time. But then our contract with Joe is by no means a "normal" one and special considerations should enter the picture. At a given moment the rights ought to revert to us whilst the amount paid would then be forfeited. In Europe the customary period is either 10 or - at the most - 12 years after the contract has been signed. I do hope that Mr. Goodman

will look into the thing most thoroughly from all angles.
For I do not think in all honesty that AFA should have permitted
me to sign such disastrous contract.

Regarding Joe Besch's hope that Dr. Kirch might be interested
in DEATH IN VENICE, I am very much in doubt. Dr. Kirch is already
co-responsible for a proposed "Magic Mountain"- film and will
hardly wish to get involved in an additional T.M.-venture.

As always

yours cordially,

