

Verbundkatalog Kalliope

Mann, Erika

Wildbad Kreuth, Angabe v. A. Naef

Nutzungsbedingungen

Bei zahlreichen Dokumenten auf monacensia-digital.de sind die Urheberrechte bereits abgelaufen. Sie sind gemeinfrei und dürfen ohne weitere Rücksprache mit der Monacensia weiterverwendet werden. Bei den Dokumenten, bei denen noch Urheberrechte bestehen, müssen für eine Weiterverwendung stets die Rechteinhaber*innen angefragt werden sowie eine Publikationsgenehmigung der Monacensia eingeholt werden. Das Zitatrecht bleibt hiervon unberührt.

Zur Erteilung einer Publikationserlaubnis wenden Sie sich bitte an:

Monacensia im Hildebrandhaus
Literaturarchiv
Adresse: Maria-Theresia-Straße 23, 81675 München
E-Mail: monacensia.literaturarchiv@muenchen.de

Terms of use

The copyrights for numerous documents on monacensia-digital.de have already expired. They are in the public domain and may be reused without further consultation with Monacensia. In the case of documents for which copyrights still exist, the copyright holders must always be contacted for further use and publication permission must be obtained from the Monacensia. The right to quote under copyright law remains unaffected by this. To obtain permission for publication, please contact:

Monacensia im Hildebrandhaus:
Literaturarchiv
Address: Maria-Theresia-Straße 23, 81675 München
E-Mail: monacensia.literaturarchiv@muenchen.de

8185 Sanatorium
Wildbad Kreuth
Deutsche Bundesrepublik.

Dear Kay.

Of course, you are right and your letter of July 12th crossed mine of July 11th. No sooner had I received that communication, than I stopped in my tracks and told Herr Krause that nothing could be done until the O'Connor deal was definitely off.

Both, "Filmaufbau" and former partner, Eberhard Krause, are well aware of the fact that their option for remake rights depends on the termination of any contract we might have signed regarding an american musical. Which is why your contract files contained nothing to the contrary.

Let's wait and see. Should O'Connor give up the fight, and should subsequently Mr. Krause's or some other offer prove safe and sound, we should then have to determine just where we stand - "AFA" and the estate. Please, rest assured that I shan't permit your ceaseless efforts to come to naught.

I am getting very worried concerning "Death in Venice". When we agreed to accept a measly 18 000 in exchange for a property worth five times that amount, we were led to believe that Ferrer would surely go into production within a couple of years, so that we gradually participate in all profits. Alas, I know that there is nothing in the contract to force his hand. Even though he should be willing - if not morally obliged to let us recover the rights by returning the sum in question. As you remember, Rattigan was very eager to go ahead with his play provided the film rights were available. When he learned

that they were not he dropped the thing in a hurry.

So while I can't as yet say wether or not we'd wish tu buy back "Death in Venice", I'd be much relieved to learn that we should be able to do so.

With warmest regards

yours as ever fondly

