

Verbundkatalog Kalliope

Mann, Erika

o.O., 1964-01-09

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January 9th 1964

Dear Kay, -

isn't it delicious, gorgeous and enthralling ?§ The contracts not only arrived but hard, as I looked, I actually found no fault with them. Yesterday I returned all four copies signed by both, my mother and myself.

As for my own signature (on page 18), I only wish to make the following private comment: Obviously, it would be quite impossible for me to keep checking all over the world on the copyright situation. Let's assume - just for argument's sake - that some publisher in Pakistan should decide to let his own Pakistanish copyright lapse. How could I possibly know about this? Nor, as it appears to me, would the Pakistan copyright ever matter. All that counts is THE COPYRIGHT (i.e. the original German one, as well as the English language one). These copyrights will never be permitted to expire. Concerning the rest of the world, Ferrer may or may not wish to make use of certain translations (French, Italian, Spanish, Portuguese, etc.). In any such case he would have to come to an agreement with the respective publishers. For it is they who own the respective translation. Which is why I don't see much sense in the paragraph I signed, as far as those copyrights are concerned. I am writing you this merely because I rather like to be on record in this matter. For I don't believe for one moment that either Ferrer or Besch or Reiskind seriously expect me to know at any given moment whether or not any tribe in India who may be speaking and reading their very own language have kept their copyright going.

Kindly have your check for \$ 5400 made out to my mother sent to our home address here. I'll hold on to the champagne till it arrives.

Enclosed find photostat of a letter received just before Christmas. At that time my mother wrote to the publishers that good old "Krull" was still under option and that Hugh Martin was planning to turn it into a musical. The people wrote back, saying that the proposed opera would certainly not collide with that plan and that it could never be anything like a competition to the musical. All of which is naturally nonsense. The only question that arises (if arise it does) would be that of our possible interest or lack of it in Mr. Goehrs proposed opera. No doubt, the man is serious and quite well known. On the other hand, I doubt whether THE EASTATE could hope for any financial gain, even if the opera were successful. As a project an American musical would, of course, be far more promising. But then there seems to be no ~~new~~ news from Hugh Martin, and no additional prospect has offered itself. What do you think ? In case you deem Mr. Goehrs plan at all acceptable or even worthy of discussion, we should discuss it with him only on principle and leave all business matters to you. Obviously, there should be no deal concerning "Krull" without your corporation. Please advise me just as soon as you can. If and when Mr. Goehr visits with us on the 14th or 15th of this month, we shall just stall him along in the friendliest of fashion.

I was more than shocked to read about Helen Vaughan's horrible death.

What a senseless tragedy! And that it should have had to happen just ~~xxx~~ when the Vaughans were so hopeful about their new start in Seattle. Fate is a strange thing.

With warmest regards as ever yours cordially,

Handwritten notes in left margin:
p. II
Kod. Diamm

Handwritten notes in left margin:
XXI/V3

