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Mann, Erika

o.O., 1963-11-10

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November 10th, 1963

10. XI. 63
Kod. 810ms

Miss Kay Brown
Ashley-Steiner Inc.
555 Madison Avenue
New York 22, N. Y.

Dear Kay,

will you please excuse this tardy reply to your letter of October 30th. But as you will note from the dateline, I've since been transported back home and both, the departure in Vienna and the arrival here have cost me a lot of time and energy - as matters still stand.

Okay then: let's make it ten years from now. However, I should like you to have a good try on the following proposition:

100/100
100/100

The lump sum of \$ 18 000 should not be spread over all that time. In other words, while Ferrer should be entitled to start shooting as late as on December 1 1973, he should have been paid by December 1 1970. We have had this sort of contract before. Whenever for certain reasons "Buyer" was in need of a prolonged period of time before he could be certain to go into the production, the price agreed upon was due within a shorter period of time quite independently from his difficulties to get going. Nor do I think that Ferrer should find it difficult to agree to my proposal. After all he wants to buy and he wants to do the thing; Consequently (if slowly and gradually - he will have to look after the financial part. Compared to the prospective negative cost of the film to be those \$ 18 000 hardly even count, which is why I see no reason why José should mind paying up by December 1970. Let's split payments in three parts: \$ 6 000 now, \$ 6 000 by December 1 1966 and the remaining \$ 6 000 by December 1 1970.

That's all concerning Death in Venice and I do hope you'll succeed in convincing our partners.

Re Frederic Ewen: Just try and get the best contract possible. Of course, you are right and there should be some definite arrangement providing for the possibility of the show being taken over by Broadway. An advance of \$85 looks like a considerable laugh. If however, Ewen feels that way let him have his fun. In view of the lamentable financial aspects of the whole thing I feel that I should have some sort of modest approval on the play. A really poor adaptation would be bound to harm all our projects, and I should therefore be entitled to have my little say in this context.

Re Seymour Linfield: I do not think precious "Krull" should even be considered for an Off Broadway Show. If Hugh Martins "Blithe Spirit" turns out to be a flop, and we end up minus Hugh Martin: there will always be someone else. And it doesn't look as though Linfield were that particular person.

Kindest regards from yours as ever

cordially,

