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Erika Mann
Kantonsspital, Zimmer A 75
Zürich

January 21, 1963

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

Dear Kay, -

1. having received a letter from John van Eyssen who says he talked to you concerning Franco Zeffirelli, I take it that Zeffirelli is the man on whose behalf you inquired regarding "DEATH IN VENICE". I have now sent Mr. van Eyssen a telegram designed to find out who is backing his - and your ? - client and whom he intends to play the lead. Needless to say I'd very much like to come to terms with Zeffirelli and shall do my best to stop our negotiations with that other party who unfortunately invested some money on an option which he permitted to lapse and which is now most eager to re-acquire. Personally, I am always loathe to see anyone lose any money in connection with one of our properties. Even so the quality of the film has to take preference; hence my willingness to try Zeffirelli. May I take it that LONDON MANAGEMENT represents you in Europe ? In other words, would I have to deal with Mr. van Eyssen or with yourself ? There is quite a turmoil regarding DEATH IN VENICE at present, and should both the Zeffirelli-idea and that old option thing fail to produce satisfactory results, we have a third interesting offer in the US which I should turn over to you eventually.

2. What about "The Holy Sinner" ? Has that important discussion between you and the lawyer of the Vaughans taken place ? Never bother about those additional \$ 100 which you thought you might be able to get for us. As a matter of principle there is no difference between \$ 200 and \$ 300, and your explanation of the off Broadway situation is good enough for me.

3. Is anything doing re our good old "KRULL" musical ? There seems to have been a queer sort of silence for quite some time. On the other hand I have a timide request to make: At one point or another The Estate vouched that the German film would not be shown anywhere on earth after June 30, 1965. Now Filmaufbau, the German producers, have an offer for the film to be shown in Germany - and only there - some time in 1964; this would mean a run that would possibly exceed the above named deadline. May I authorize Filmaufbau to accept that offer ? After all, they have been very decent about the whole thing and accepted an extremely modest sum for granting permission to use the German screenplay. Moreover, the

showing of the film in Germany at the time mentioned
couldn't possibly disturb the producers of the musical
should they ever come actually to produce the show.

And please let me hear from you.

With kindest regards

yours ever cordially,

