

JOHN GASSNER

Dec. 2, 1957

Dear Father Phillips:

I wish I could remember whatever opinions I could have expressed concerning the cost of theatre-going in New York. I believe I would have been correct in pointing out that the rise in the cost of a theatre ticket was considerably less than the rise in the price of many commodities. But there is no doubt that the inflationary spiral has begun to appear, even if only slowly, in the price of seats to pre-sold successes such as Time Remembered and to most musical comedies. Production costs have also risen again.

At the same time, the cost of producing <sup>non-musical</sup> most plays is still very much less than the production of a comparable movie or network TV show. And the theatre remains the enterprise of "small business," so that it is not influenced by the mass-market of radio, TV, and motion pictures.

Thank you for your kind words about the Detroit lecture.

Yours sincerely,  
John Gassner

39 Lyndon Pl  
New Haven, Conn.

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230 West 41st Street, New York 36

Mr. Walter Kerr,  
The New York Herald  
230 West 41st Street  
New York 36, New York

Dear Mr. Kerr:

I am  
Bernard Shaw in his  
his extracurricular  
Ibsen realist," and  
his intended style

I am  
of Realism," and  
have recourse to  
study of his play

Your  
your permission to

March 8, 1958

Dear Mr. Phillips,

Thanks for your letter. While there isn't time at the moment to go into a detailed discussion, I feel that it is almost necessary to separate the 'philosophy' from the plays. The plays were written to conform to the philosophy, of course; but they don't. Something happens between the desire and the act. (I've gone into this, briefly, in "How Not to Write a Play," too, if that's any help to you). My own general belief is that Shaw's comic instinct (as opposed to his ratiocinative powers) took over the moment he passed from the prefatorial thought to the actual playwriting. We are left with a ground-plan (the thought), a ~~plan~~ scenario which obviously uses the ground-plan as a springboard, and finally the springing itself, which is the play and which may depart wildly from the plan.

In any case, all good wishes on your project.

*Walter Kerr*

WEST BADEN COLLEGE  
WEST BADEN SPRINGS  
INDIANA

February 19, 1958

Mr. Walter Kerr, Drama Critic  
The New York Herald Tribune  
230 West 41st Street  
New York 36, New York

Dear Mr. Kerr:

I enjoyed your delightful treatment of George Bernard Shaw in Pieces at Eight. You noted that "whatever his extracurricular pronouncements, Shaw had never been an Ibsen realist," and that recent productions have recaptured his intended style: high comedy.

I am writing a master's thesis on "Shaw's Doctrine of Realism," and I wondered if you would agree that we must have recourse to Shaw's "philosophy" if we are to make a serious study of his plays.

Your comments would be greatly appreciated, as would your permission to include them in my thesis.

Respectfully,

EASTPORT 5-0374

MRS. P. G. WODEHOUSE  
REMSENBURG, LONG ISLAND

Dec 30.1958

Dear Mr Phillips.

Thank you so much for your letter. I am so glad you have enjoyed my books.

For about ten years, starting in 1916, I wrote a great number of lyrics. I think the total of the shows for which I wrote the lyrics is 22. I worked a good deal with Guy Bolton and Jerome Kern, and at one time we had five shpws pn Broadway simultaneously. The song BILL was from one of these - Oh, Lady, 1917. It was cut out on the road as too slow for a farcical story, and a few years later Jerry asked if he could use it in Show Boat. Oddly enough, I have never heard it on the stage. ~~am~~ I believe Helen Morgan sang it wonderfully.

A Bolton-Wodehouse-George-Gershwin show - OH, KAY, a great success in 1926 with Gertrude Lawrence - is to be revived off Broadway soon and I have been writing some extra lyrics for it. I have enjoyed doing it.

Have you read David Ewen's book, The American Musical Theater (Holt)? It is a mine of information on musical comedy. Guy Bolton and I wrote a joint autobiography called Bring On The Girls (Simon and Shuster) which is all about our musical comedy adventures.

Tours sincerely P.S. Wodehouse

EASTPORT 5-0374

Blanting Castle  
Basket Road Lane  
Lemsenburg Lake

MRS. P. G. WOBHOUSE  
REMSENBURG, LONG ISLAND

Dec 30. 1958

Dear Mr. Phillips.

Thank you so much for your letter. I am so glad you have enjoyed my books.

For about ten years, starting in 1916, I wrote a great number of lyrics. I think the total of the shows for which I wrote the lyrics is 28. I worked a good deal with Guy Bolton and Jerome Kern, and at one time we had five shows on Broadway simultaneously. The song Bill was from one of these - Oh, Lady, It was cut out on the road as too slow for a farcical story, and a few years later Jerry asked if he could use it in Show Boat. Oddly enough, I have never heard it on the stage. But I believe Helen Morgan sang it wonderfully.

A Bolton-Wobhouse-George-Gershwin show - OH, KAY, a great success in 1926 with Gertrude Lawrence - is to be revived off Broadway soon and I have been writing some extra lyrics for it. I have enjoyed doing it.

Have you read David Hewnes book, The American Musical Theater (Holt)? It is a mine of information on musical comedy. Guy Bolton and I wrote a joint autobiography called Bring On The Girls (Simon and Schuster) which is all about our musical comedy adventures.

Yours sincerely  
P. G. Wobhouse



MICHAEL RELPH · BASIL DEARDEN

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BD/VG

Rev. Gene D. Phillips, S. J.,  
Wimbledon College,  
Edge Hill,  
London, S. W. 19.

9th March, 1967.

Dear Reverend Phillips,

Thank you for your letter enclosing your list of questions.

I am in the throes of setting up my next production which is keeping me exceedingly busy down here and leaves me little time to meet you so I will answer your questions in this letter.

- (1) People's minds cannot be changed by a movie. Problems or points of view can be expressed but that is all. Take two of my own films - "Sapphire" and "Victim". The first examined the problem of colour bar in Britain and the second pleaded tolerance for homosexuals. I am sure neither film converted a single person to the causes they espoused!
- (2) The same applies here as above. However clearly a message (hateful word) is expressed in a film it will not, cannot affect the viewer. It is not a function of the cinema to put over messages. Audiences do not want it or expect it. A film is a mass medium and cannot be a message bearer. In any case I don't believe that by and large audiences take the cinema so seriously as to take its propaganda as gospel. Has anyone's life been affected by the paintings of the Masters? Glorious Poetry? Shakespeare's plays? The answer must be no. A wealthy capitalist friend of mine, with

Pix  
replied

no other reading matter to hand read 'Das Kapital' and this did completely alter his life. He became a Communist. See what I mean?

- (3) I think the cinema industry would fall apart unless it does have scripts with carefully worked out plots, logically and excitingly constructed.
- (4) Personally I do try to put over my point of view of life in the films that I make. See my answer to question one. I am personally opposed to colour bars of any sort, and while myself not being a homosexual I have many friends that are who are charming and intelligent people. Even if they weren't I would still plead tolerance for them.
- (5) The same theme seems to run through all your questions. The cinema can be a reflection of a contemporary man's attitudes and behaviours but cannot determine or influence his behaviour.
- (6) No comment.
- (7) Of course in order to survive the world does not need a **dose** of battling heroes triumphing over fate - what an over statement. Violence does have an important and legitimate place on the screen because there is violence in all our lives to a lesser or greater degree, and if one is to make contemporary films mirroring the world we live in violence must have its place. Not gratuitous violence, but violence that grows legitimately out of the story that is being told.

KHARTOUM

Yours sincerely,

*Basil Dearden*

BASIL DEARDEN.

let 9 filmst  
25/III/69 (also L  
request) Anderson

no other person, neither to have read it in English  
and this is what I think. The person  
I am talking about is what I mean.

(1) I think the situation in the world is very serious  
it has become a fight with everybody against  
everybody, and this is what I mean.

(2) I think the situation is very serious  
it has become a fight with everybody against  
everybody, and this is what I mean.

(3) The world is in a very serious  
situation. The situation is a result of  
the situation in the world and the situation  
in the world is a result of the situation  
in the world.

(4) The world is in a very serious  
situation.

(5) The world is in a very serious  
situation. The situation is a result of  
the situation in the world and the situation  
in the world is a result of the situation  
in the world.

Very sincerely,

*[Signature]*  
John F. Kennedy

# Partisan Film Productions Ltd

4th Floor 14 Berkeley Street London W.1 . Telephone HYDe Park 2591

Directors:

Desmond Davis

Roy Millichip

16 March 1967

Dear Father Phillips,

I would be very pleased to meet you when  
it is convenient.

Perhaps you would be kind enough to 'phone  
me at the above office and we will fix an appointment.

Yours sincerely,



Desmond Davis

Rev. Gene D. Phillips, S.J  
OCIC,  
Wimbledon College,  
Edge Hill, S.W.19.

Registered Office:

Harris & Kafton, 23, Albemarle St., W.1

Tel.: HYDe Park 4364/5

①

2. Percy Street,  
London. W.1.

January 3rd. 1968

Dear Father Phillips,

I do apologise for the long delay in replying to your letters, but your first containing your article went to an old address of mine and has only just reached me via a most circuitous route.

I very much liked your article, and take your point about 'social realism' in British Cinema today. Strangely enough with the recent 'Poor Cow' (directed by Ken Loach from Nell Dunn's book) and 'Up the Junction' (Peter Collinson from Nell Dunn's tele-play) two real 'kitchen sinkers' have appeared both from directors working until recently in television. Both films owe a lot to television in technique, but I feel (especially the first) are very successful.

②

I suppose the move away from social realism was essential as new worlds appeared to be explored. And by the immense changes in society itself. Perhaps we are less worried now by poverty & the underdogs (although please god none-the-less sympathetic) of society, than by the passive millions of pop-fed, washing machined, tele-eyed, 2 cars-in-the-garage, complacent monsters that seem to be spawning all over Europe. The move away from nature (and at the same time god-same thing!) seems to be almost complete in some sections of the community. We have more - we understand each other, and our world less. Computers won't help us. We must do it ourselves, if we are even going to survive.

Sermon over! Best wishes to you,  
Yours etc.

Des.

37 Monckton Court  
London, W. 14  
England  
12 October 1968

Rev. Gene D. Phillips, S.J.  
Fordham University  
Murray-Weigel Hall  
Bronx, New York 10458

Dear Reverend Gene,

Thank you very much for your letter about "Blue". I'm afraid we haven't had good luck with the picture in the States although it has done well in England, but it is in Paris that I am most pleased with the film where it has become a most talked of picture and is actually running in three first houses. Please note my new address and if you are in London, please contact.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Silvio', written in a cursive style.

Silvio Narizzano

**SILVIO PRODUCTIONS LTD**  
**PLEASE REPLY TO**  
**SILVIO NARIZZANO**  
**37 MONCKTON COURT LONDON W14**  
**TELEPHONE 01 937 3584**

April 20.

Dear Gene —

I have just returned from Spain and found your letter. What a pity I missed you in London. I would have liked to renew our friendship.

Also I would like you to have seen the rough-cut of my new film LOOT. It is based on the Joe Orton play which you may know. It's a wild outrageous farce-comedy and among the things that Orton takes a crack at (including the Police, Marxism, murder, love of money etc), ~~the~~ is the church. But the humor is very school-boyish and I heard most of the jokes and attitudes when I was a young boy at Loyola in Montreal. None

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**13 PARK PLACE LONDON SW1**

of my Catholic friends have reacted with anything but laughter. But my non-Catholic friends have been more sensitive and have inquired whether the Catholics would get upset. I personally think that if they do the Mother-Church is in a more up-tight situation than one has been led to believe. I believe you'll find it as it is intended - outrageous but harmless in context.

Of course I have heard of the demise of the Musical "Seozy", though I understand the leading girl has been nominated for some award. It could have made a very successful, funny & moving musical and I'm sorry it lost direction.

I don't know when I shall be in New York. Perhaps in September. Please let's keep in touch.

Sincerely, Idina