

GEORGE CUKOR

February 12, 1971

Dear Father Phillips

Grateful thanks for sending me the nice letter from Graham Greene, I was very interested to read it.

I'm off to New York on Monday and will deliver it to Jay Allen. She's bound to be very pleased to read his high opinion of her and I'm sure that she'll be gratified that Peter Glenville, a most gifted and intelligent director, had such a fine compliment for her.

It's interesting that Graham Greene should suggest Alec Guinness for two roles so dissimilar. Brilliant actor that Guinness is, he seems to have struck a lean period these past few years - not getting the parts that he's deserved. But, I'm a great believer that real talent always wins out eventually.

I'm impressed that MY FAIR LADY made the cover of the Catholic Film Newsletter - I'm grateful to you and all Catholics ... (have I gone too far?)

Kindest regards and best wishes,

George Cukor

128 MOUNT STREET
LONDON, W1Y 5HA

01-629 4335
499-8810

June 17, 1971

Dear Fr. Phillips,

Thank you for your letter. I will be glad to meet you and to hear of your proposed book of interviews. I will leave it to you to decide whether or not I can make a contribution.

I will be away during the next three weeks and I would suggest that you ring me sometime around July 25 so that we can make a date. I will look forward to meeting you and to hearing all about Father Pat.

With best regards.

Sincerely,



FRED ZINNEMANN

Rev. Fr. G. Phillips, S.J.,
114, Mount Street,
London W1Y 6AH.

John Meyer - program for MofMA 1967

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The Rev. Gene Phillips, S. J.

6525 North Sheridan Road

Chicago, Illinois 60626-5385

U. S. A.

98 Mount St.
London W1Y 5HF
England

128 MOUNT STREET
LONDON, W1Y 5HA

01 - 629 4335

August 30, 1971.

Dear Gene,

After we said goodbye, it occurred to me that I could perhaps enlarge the second paragraph on Page 17 and clarify the statements made therein. I would appreciate it if you would kindly delete the paragraph beginning with: "The theme of "THE NUN'S STORY" ..." and ending with: "... the shirts on their backs", substituting the following:

"The theme of "THE NUN'S STORY" (1959) is one that concerns me perhaps more than all others. It has been expressed as follows by Hillel two thousand years ago:

"If I am not myself, who will be for me? And if I am only for myself, what am I? And if not now, when?"

*This seems to me to be a universal theme. It applies to the - sometimes tragic - clash of an individual with the community of which he is a part - an individual who is trying to follow his own, personal conscience against all kinds of odds, ("FROM HERE TO ETERNITY" and "NUN'S STORY"); it applies equally to a purely interior dilemma, where the conflict of conscience is not directed against an opponent, but rages within the soul of the individual himself. ("HIGH NOON", "MAN FOR ALL SEASONS").

.../contd.

"Of course this theme is not found in all of my films. The point of "THE SUNDOWNERS" (1960) for example is that people can be in love even after fifteen years of marriage and ^{can} feel secure as long as they are together, even though all they own are the shirts on their backs."

It was nice to see you the other day. Happy landings and my best wishes for a busy and successful academic year.

As ever,

Fred Z.

FRED ZINNEMANN

Rev. Gene Phillips, S.J.,
Farm Street Church,
114 Mount Street,
London, W.1.

ALEC GUINNESS

Haymarket Theatre.

3 January 1971
(1972)

Dear Fr. Philip

Thank you for sending
me a copy of what you have
written about me. There are a
few factual errors - so I
have scribbled here and there
on your typescript in the
hope of putting them right.

I would be grateful
if you would eliminate
the knighthood story. The
Sunday Times shouldn't
have published it and it
is largely garbled anyway
- by its necessity of brevity.
It could put me in a
slightly embarrassing position
if it achieves further publicity.
There is no question

of me doing Travels with my Aunt.
I gather Cuka and Miss Hepburn
wanted someone 20 years younger
- undoubtedly. Anyway I wasn't
asked. But it does look as if
I am going to play 'Hittler'
in a film by Wolfgang Reinhardt.

All good wishes for 1972.

Yours sincerely,

Chris Quince

PO Box 123
Borehamwood
Herts. U.K

By air mail
Par avion



Airmail

Rev. Gene D. Phillips, S. J.
Loyola University, Faculty Residence
6525 North Sheridan Road
Chicago, Illinois, 60626
USA





UNIVERSAL PRODUCTIONS FRANCE - WARWICK FILM PRODUCTIONS LTD
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August 7, 1972.

Dear Gene,

Many thanks for your letter.

I am over my ears at the moment, shooting "THE DAY OF THE JACKAL" - but I have thought of a good way to give you the information ~~that~~ you want: I have asked our public relations man - GORDON ARNELL - to provide you with some details of what we are doing. I am about half through the shooting schedule, and at this stage it is impossible to say whether the end result will be good, bad or indifferent - so please say a small prayer for me, I'm sure it would help.

I will look forward to hearing from you further.

With best regards and all good wishes.

As ever,


FRED ZINNEMANN

Rev. Gene D. Phillips, S.J.,
Farm Street Church,
114, Mount Street,
London, W1Y 6AH,
ENGLAND.

Stanley Kubrick

Dear Stanley:

I know that you will be glad to know that I just received a contract from the Curtis Publishing Company in New York to do a monograph on your work for their series of film books (their series is an ongoing group of paperbacks akin to the BFI Cinema One series in England). * I am heartened by the fact that you have liked the previous things I have done on your career and therefore I trust that this longer work will bring you as much satisfaction as writing it will bring to me. I would be very happy to send the typescript over to you for your suggestions and comments before I submit it to the publisher at the end of 1973. However, you may be deep into your next film by the time the manuscript is ready for your perusal (I should imagine some time in the Fall), so if you don't have time to read it I shall fully understand.

I should like to include some mention of your next film in it, if ~~there~~^{that} will be possible.

My book on twelve directors, THE MOVIE MAKERS: ARTISTS IN AN INDUSTRY, will be out this summer and I shall send over to you a copy of the chapter which I did on you, about which we corresponded when I was in London last summer. In it I bring you films up to and including CLOCKWORK ORANGE. If there were some chance of talking with you while I am working on the book I would welcome it, but I realize how tied up you are with your next film. Right now I am engaged in "begging, borrowing," (but not stealing!) 16mm prints of your films to refresh myself on them. Here's hoping that I can get UA to lend me a copy of THE KILLING and PATHS OF GLORY to look at. I have caught up on all of the others.

(I saw 2001 again in New York a couple of weeks ago and sat near a young man who told me he was on his way to his 43rd viewing of the film!)

With every best wish,



Rev. Gene D. Phillips, S.J.

April 23, 1973

* P.S. Already in their series are Don Siegel, Preston Sturges, and Michael Curtiz.

28 APR 1973

Dear Gene - I am at your disposal to read the piece. If you have problems with getting any films, please let me know and I will help. Hope you are well. Best regards. Stanley



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Mr. Stanley Kubrick
P.O. Box 123
Borehamwood
Hertfordshire
ENGLAND

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LOYOLA UNIVERSITY
GENE D. PHILLIPS, S.J.

Additional message area

STANLEY KUBRICK

Rev. Gene D. Phillips, S.J.
Loyola University
Faculty Residence
6525 N. Sheridan Road
Chicago, Illinois 60626
USA

May 31st, 1973

Dear Gene,

Thank you very much for your note, and for your interest in
"Barry Lyndon".

I think I'd rather not talk about "Barry Lyndon" before I make it,
and I'm not sure about "The Day in the Life of" approach either. May I think
about this? - though I admit that I am initially predisposed against it. I hope you
can understand.

Best regards,

Stanley

P.O. Box 123
Borehamwood
Hertfordshire
England

Faculty Residence

June 7, 1973

Mr. Stanley Kubrick

Dear Stanley:

Many thanks for your quick reply to my letter of May 20. I understand your reservations about the "day in the Life of..." concept and I will be happy to go along with whatever you think best.

Meanwhile, I have enclosed a couple of items that you might not have seen.

Looking forward to hearing from you,

Sincerely,

Rev. Gene D. Phillips, S.J.

FRITZ LANG

1501 SUMMIT RIDGE DRIVE
BEVERLY HILLS, CALIFORNIA 90210

April 20, 1974

Rev. Gene D. Phillips, S.J.
Loyola University of Chicago,
Faculty Residence,
6525 North Sheridan Road,
Chicago, Illinois 60626.

Dear Reverend Phillips,

thank you ever so much for sending me your book Graham Greene:
The Films of His Fiction.

I am very glad it is printed in letters big enough for me to read
the pages about me despite my increasingly diminished eyesight.

It flatters me very much to read Graham Greene's remarks about
FURY and that you like my films. I agree wholeheartedly with
what you wrote on pages 29-31 about me and my film of THE
MINISTRY OF FEAR.

The only thing I regret is that you didn't mention - because you
probably didn't know about it - is that when I came back to Holly-
wood from New York, where I signed the contract, and read the script,
I did everything I could to get out of making the film, but Para-
mount wouldn't cancel the contract.

Let me once again assure you I agree with your every word.

Should you ever again have a chance to make a trip to Los Angeles,
please let me know in advance by letter. And when you are here,
please call me at 274-7920. (I am not in the telephone book.)

I am glad to say that I am now in better health than when you last
wrote me and would be glad to meet with you.

Sincerely,


FRITZ LANG

FRITZ LANG

1501 SUMMIT RIDGE DRIVE
BEVERLY HILLS, CALIFORNIA
June 15, 1974

Rev. Gene D. Phillips, S.J.
St. Ignatius Residence, 53 East 83 Street,
New York, N.Y. 10028.

Dear Reverend,

first of all, I enjoyed your visit and liked you very much.

Secondly, I wanted to talk more to you and wanted to invite you for lunch on Saturday, but during the night from Friday to Saturday the pains in my incision started again and made it impossible. I was honestly sorry.

Thirdly, the copy of our interview arrived and now I am again very sorry:

The first page how I became a film director or what I prefer a "film creator" is - please forgive me - completely wrong, including the reason for wearing the eye patch on the right eye.

During the interview itself, there are quite some inaccuracies, especially concerning FURY and the part which Mr. Mankiewicz played.

Naturally I could make the corrections myself but with my diminishing eyesight I couldn't work very long each day if I could work every day at all and it would take several weeks.

Wouldn't there be a possibility that you come out here again over a weekend with a tape recorder and I would spend as many hours as you think would be necessary to make the corrections with you.

Please, dear Reverend Phillips, believe me I am quite unhappy to make so much trouble for you but let me hope that you can come out here again and we could talk together.

With my very best wishes,

your


FRITZ LANG

Peter Duffell
51 Glebe Road, Barnes, London SW13 0EB
Telephone: 01-876 4189

May 5th. 75.

Dear Gene,

Many apologies for not answering your letter before but I have been away in West Berlin shooting a movie since February and only returned home a week ago. I am now desperately trying to catch up on all my correspondence unpaid bills tax demands and what not!

Thank you very much for sending me the press on 'England Made Me'. I found it very pleasing indeed and also most perceptive - I will write a note of thanks to Les Keyser.

The film I am now editing is a totally commercial piece with Savalas, Culp & James Mason called 'Inside-Out' for Warner Bros. I suspect that with your encyclopaedic knowledge of what is happening in the film industry you have already heard about it. Definitely one for the distributors but I have to eat - I suspect that it is going to make a lot of money which can only be a good thing from my point of view. It's a sort of action caper cum black comedy about some Nazi gold that's been lying around for thirty years. I suppose the critics will make something of that - Duffell's obsession with Hitlerism or whatever, but really it is nothing more than Duffell's obsession with making a living and supporting his family.

But to more serious things. 'The Honorary Consul' is moving along. There is some hope that it will go later this year. We now have a fair proportion of the finance raised etc but main problem is still a major distributor in the States. Incidentally I have broken off

my connections with Norman Schwarz in N.Y. — it
turned out to be my ill-advised and indeed rather
unpleasantly.

If you get to England do please look us up
~~hope~~ I will keep in touch however sporadically
anyway.

Very best wishes

Jack



128 MOUNT STREET
LONDON, W1Y 5HA

01-629 4335

14th August, 1975

Dear Gene,

Thank you for your letter and the enclosures. I read the excerpt about "The Nun's Story" with much interest - I must confess that I had forgotten most of the details. By and large the details seem to be correct except for a few small points as follows:

1. Page 235: I was not taken off the picture, I left it. It was then taken over by John Sturges, not by Mervyn Le Roy.
2. The supposed conversation with my wife and the idea that a deal was made for me to leave "The Old Man and the Sea" is pure fantasy - whether it emanated from Jack Vizzard or from Henry Blanke, I don't know.
3. I remember that a Jesuit priest, Father Harold Gardiner, who when I first met him had been editor of the theatre and film section of "America", and who later became a very close friend of ours, was very closely connected with some of the shuttle diplomacy which eventually led to a Nihil Obstat. I don't want to diminish Vizzard's merits, but I believe that Father Gardiner had at least equal influence and merit in getting the show on the road.

/continued~

4. Page 228: I seem to remember that the conversation about the Mother Superior saying "To be a nun is a life against nature" happened in a different context. Present were, as I recall it, Father Lunders, Bob Anderson (the writer) and myself, and when I asked Father Lunders how he would reword the phrase, he said "To be a nun is a life above nature". This then lead to a very long discussion. I said that using the word "above" would imply that a nun could, simply by donning a habit, achieve automatic serenity, whereas the important thing was to show the struggle that occured after a nun had entered into the religious life. After several hours' talk there was a stand off, which was eventually resolved a few days later by a Jesuit who suggested "In a way it is a life against nature". Whether it was Vizzard or Gardiner I no longer remember, but I would have thought it was the latter.

As to your interview - I think it's good, and for the most part quite factual. There are only a few minor points I would like to mention:

1. Murnau was known as Frederick. I believe that he referred to himself as "F.W. Murnau".
2. The correct spelling is "Nibelungen".
3. Re "Seventh Cross": I directed it because I was passionately involved in the story and in what it was about. I had no sense of mission or feeling of obligation to the public.

/continued

4. Also in the "Seventh Cross":

Could you please omit the sentence about "... what the Nazis were doing to human dignity".

Page 2, lines 2 and 3: would you please omit "... a situation used later in Carol Reed's 'Odd Man Out' after the War".

Page 5: would you please delete from the sentence beginning with "In this sense "The Jackal" is like Richard III ..." and the entire rest of page 5.

It was very kind of you to talk with Patrick McLoughlin. I'm sure he is very grateful for your help.

Hope this finds you well and happy.

Yours as ever,

A handwritten signature in cursive script that reads "Fred".

FRED ZINNEMANN

Fr. Gene Phillips, S.J.
Loyola University of Chicago,
6525 North Sheridan Road,
Chicago, Illinois 60626.

THE UNIVERSITY OF CHICAGO
COMMITTEE ON SOCIAL THOUGHT
1126 EAST 59TH STREET
CHICAGO • ILLINOIS 60637

18 September 1975

Dear Reverend Phillips:

In looking through the interview material you left I found it to be quite interesting but on the whole the remarks were too scattered and the themes lacking in detail. Some of them might have been successfully expanded but as the manuscript stands it is not, in my opinion, publishable. I don't like to think that I have led you to waste your time, but at the moment I am unable to offer to help. The publication of Humboldt's Gift has been accompanied by a stunning volume of noise and I'm about to leave the country to find peace and quiet in the Middle East.

I had actually begun to go over your mss. and was trying to revise it when the uproar began.

Sincerely yours,



Saul Bellow

Reverend Gene D. Phillips, S.J.
Faculty Residence
6525 North Sheridan Road
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DAKIN WILLIAMS

ATTORNEY AT LAW

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MO. OFFICE
6360 WYDOWN BLVD.
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June 9/1976

Dear Father Gene -

My friend, Ben Llamzon, has written me about you and I was pleased to hear that you are doing a book about TW's films. As you know - I am running for Governor, and very pressed for time, so I can't write my opinions of TW's ~~px~~ movies, but am sending you my evaluation of his plays - from a Catholic view - as published, I believe in the fifties or early sixties - by Layman (Paulist Press). In general my opinion of the merits of the movies is identical in all respects. I (in whatever spare time I find) am writing a book on TW called ~~m~~ "My Brother's Keeper" (I successfully "un-hooked" him from near fatal addiction to Morphine, Speed, and booze in 1969-70) which has caused TW to bitterly resent me - I hope He will re-assess this situation at some future date - I am sending you photo-copies of some pages that will later be part of my book. Please feel free to quot from these pages, but indicate its source as from a yet to be published boo,k and its title, as above. Thanks.

Tennessee was least pleased with the film script of Glass Menagerie, and threatened to sue Warner Bros. when they were planing to have Laura marry Jim to tune of Mendelsohn" Wedding March" at finale. Personally, I don't think the final version which had an upbeat ending was too bad. No really difinitive rendition of Glass M. has yet been done by TV or screen. Not to compare with Laurette T's stage smash.

TW liked Streetcar, but I would like to see it filmed as written with all the beautiful poetic lines in tact.

I liked Sweet Bird, but would like to see a new ending filmed with the castration scene as written.

Cat on HTR has been a financial bonanza, as a film. Aside from the cash, I still enjoy seeing the film. "Boom was bust" in my opinion. I loved "Roman Spring of Mrs. Stone", and it is perhaps my favorite of his films, and still virtually unknown to the general public. I love the play "Summer & Smoke", and think the movie very fine.

Saw Fugitive Kind again ~~x~~ on TV recently, and think it got a "bum rap" from the critics. Not all that bad, and interesting example of "the young Brando". I spent an evening with Brando in N.Y. in 1948 (he was with Maria Bretneva -now TW's titled "lady" friend, who married an insane British Lord - the Lady St. Juste. She was with him at Cannes and you may have met her~~x~~. She tried to push me down a steel stair-case at opening (backstage) of Out-Cry in N.Y. So I dont Like her! Brando was very silent all evening, and I got impression he was projecting his Stanley Kowalsky role off-stage, as he had no real self-image of his own. Most actors, Including Newman, appear to be puppets to me.

Dakin

111 QUEEN'S ROAD,
RICHMOND,
SURREY TW10 6HF.
Tel: 01-940 7038

June 16th. 1976.

Dear Gene,

I must apologise for not writing before to thank you for sending me the copy of the magazine with the article on ENGLAND MADE ME. As you will see from the letterhead, we have moved house and look forward to entertaining you here on your next trip.

As always in this frightful industry, one is poised on the brink of something and fearful that instead of taking off into the bright empyrean, one is about to fall down another crevasse ! un-noticed of course like Icarus who made a rather dubious appearance I think in Roeg's movie. Anyway, fruity metaphors apart, I am still struggling to get THE HONORARY CONSUL going and prospects actually look brighter than they have for some time as there has been a renewal of interest among themajors. I have done a third and I think pretty final draft of the script with some drastic editing to get it down to length and Graham has no major objections. As always, he has been kindness itself and very understanding, but then he has had a long experience of the film industry. I have also been working on another project based on an adventure story about the Peninsular War by Forester called 'Death To The French' which I want to do very much and there is very possibly a great deal of finance available for this one. Its a sort of one man survival story and an excellent vehicle for somebody like Harris or Caine or Connery. Very British but quite international I think . . . I hope !

I expect you read the Variety review of that piece of trash I made last year. Of course some of the serious critics trounced me as I suspected they would, but it seems to be making its money back although it has had little exposure in the States. It was no pleasure to make, the script was pretty dreadful and I had little or no rapport with the leading actors or for that matter the producer. But it did pay the grovery bills and at least it was neither pornographic nor violent. For which relief much thanks. But I would certainly like to forget it pretty soon.

111 QUEEN'S ROAD,
RICHMOND,
SURREY TW10 6HF.
Tel: 01-940 7038

Jan 24th. 1977.

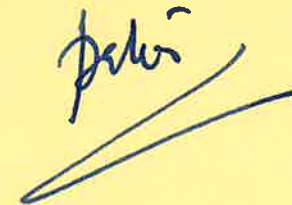
Dear Gene, Thanks for the note about 'ENGLAND MADE ME'. Very interested to hear that bit of news. Would like to know who the distributors are. As you didn't mention the press, I take it that it wasn't complimentary.

Went to the press show of MARATHON MAN. I must say I enjoyed it tremendously; John was walking around looking neurotic. When I mentioned that you had told me about his doing the film in the first place, he looked very concerned and asked me if you disapproved !

Nothing has happened on the CONSUL. Getting rather despondent about it. All is not bleak however. I have just managed to get a very healthy preproduction loan from the N.F.F.C. for another project. A C.S. Forester novel about the Peninsular War that I have acquired the rights of. I am working on the script now and off to Portugal in a few days on a location recce.

Good to hear from you. . . Are you coming over to England this year? Look us up if you do.

Best Wishes,



128 MOUNT STREET
LONDON, W1Y 5HA

01-629 4335

13th June, 1978

Dear Gene,

Thank you for your letter which has just arrived together with the enclosures. I was very interested in reading Gianetti's analysis of "A Member of the Wedding" although I don't agree with some of his interpretations.

In reading your transcript of our interview it has struck me that, of necessity, some of the comments I made have taken on a meaning which is different from what I had intended to convey. Rather than waste time on pin-pointing the details, I have taken the liberty of re-writing the transcript. I hope you won't mind. May I say, in fact, that I would ask you not to quote me directly unless you use the enclosed text. While it may be a mediocre piece of writing, it nevertheless represents my thoughts as accurately as I know how to convey them.

I would be very glad if you would let me have your comments.

With best regards,

As ever,



FRED ZINNE MANN

Rev. Gene D. Phillips, S.J.
Loyola University,
Faculty Residence,
6525 N. Sheridan Road,
CHICAGO, ILLINOIS 60626

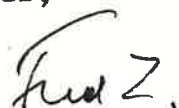
Actually, my function on that film was rather limited, partly because it was not easy to get past the Mafia surrounding George Cukor. While it was a most interesting and valuable experience for me I do not see how it could have been of much value to George.

Since then we have occasionally met socially on very friendly terms and, needless to say, I have enormous respect for George and for his work, but our professional association was not renewed as I was signed by MGM to direct short subjects shortly after CAMILLE in 1937.

There are several projects I am working on, but I have become quite superstitious in my old age and I will therefore keep things quiet until the projects have progressed a bit further.

I hope this will find you well. Please send me copies of some of your articles. I will always be interested to read them.

Best regards,
As ever,

A handwritten signature in dark ink, appearing to read "Fred Z.", with a stylized flourish at the end.

FRED ZINNEMANN

P. O. Box 555
KETCHUM, IDAHO 83340

20th, August, 1978

Dear Father Phillips -

The only film made from his work of which Ernest entirely approved was "The Killers" made by a man, long dead, whose name I've tried and tried to remember and cannot. I'm sorry. He was Irish, or his name was.

Of all the others Ernest disliked something, usually because of inaccuracies of detail. I remember his saying of "For Whom the Bell Tolls" - "Coops (Gary Cooper) climbing the mountain to join the guerillas in that brand-new shirt from Abercrombie and Fitch.". He was very fond of Fred Zimmerman, who came down to Cuba to film the beginning of "The Old Man and the Sea" but could not like the casting of Spencer Tracy (although they were personal friends) in the role of Santiago. "Him with his big fat feet," E. said. And of course Tracy, with all his talent, could not look like a thin old Cuban fisherman.

Other than these two incidences, I can't recall which bits of various films he objected to, including the three versions of "To Have and Have Not."

To try to film a really big marlin - 1,000 pounds or more - we went to Peru and fished for a month off Cabo Blanco, Ernest and a Cuban sports-fishing friend of ours, Elicin Arguelles, ~~xxxxix~~ on the fishing boat and I, as translator for the Peruvian crew, on the camera boat. We fished every day for a month in those heavy seas, without luck.

I hope this may be of some use to you.
Good luck in your work. Sincerely,

Mary Emeryway

E. disapproved of both versions of "A Farewell to Arms", but I can't remember what his reasons were.

128 MOUNT STREET
LONDON, W1Y 5HA

01-629 4335

8th September, 1978.

Dear Gene,

Thank you for your note about Hemingway. In reply, I can assure you that, while it is true that I quit "The Old Man and the Sea", it had nothing to do with Jack Warner's viewing the rushes. As to the hand-wrestling scene: I seem to remember that I shot that scene somewhere in Havana but I can't remember whether the walls in the room were blue or green or red - in fact I'm almost certain that the scene was re-shot by my successor. In my humble opinion it would be best if this spurious gossip were eliminated by simply omitting the two sentences which contain my misspelt name. How about it?

Best as always,

A handwritten signature in dark ink, appearing to read 'Fred', with a long horizontal stroke extending to the right.

FRED ZINNEMANNNNNN

Mr. Gene D. Phillips, S.J.,
Loyola University
Faculty Residence,
6525 N. Sheridan Rd.,
Chicago, Illinois 60626.

128 MOUNT STREET
LONDON, W1Y 5HA

01-629 4335

16 June 1980

Father Gene Phillips SJ
Loyola University of Chicago
Faculty Residence
6525 North Sheridan Road
Chicago, Ill. 60626

Dear Gene,

Thank you for your letter which arrived a week or so ago. I am sorry about the delay in answering, but we have been quite busy here. I will try to reply to your questions as best I can. You are partly right in remembering what George Cukor told you. The facts are more or less as follows: when I first came to Hollywood in November 1929 the first job I was able to get was as an extra on ALL QUIET ON THE WESTERN FRONT, in which I played a German soldier and also a French ambulance driver. This very lucrative job went on for about six weeks until I was stupid enough to talk back to an Assistant Director who promptly fired me. I believe that George Cukor had just come to Hollywood from the New York stage. His function was that of a dialogue director and he was working very closely with Lewis Milestone who, as you know, was the director. While I was quite aware of George Cukor, I am quite sure that he could not have remembered me because I was just one of several hundred extras. I do, however, have a snapshot of Cukor and Milestone in the midst of directing a combat scene which I took surreptitiously.

Many years later, in 1936 to be exact, long after I had worked with Busby Berkeley and Gregg Toland I was again out of a job, and through the good offices of a friend I was introduced to Cukor who very kindly asked me to help him with camera angles and visual concepts in the making of a film starring Greta Garbo and Robert Taylor entitled CAMILLE.

IRVING THALBERG, JR.

MARCH 25-DEC. 5:

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U.S. Postage 10¢

Professor Gene D. Phillips, S.J.,
Loyola University
Faculty Residence
6525 N. Sheridan Road
Chicago, Ill. 60626

© USPS 1978

Dear Father Phillips,

July 28, 1980

I'll be glad to give you any information I can for your book on George Cukor. Unfortunately I am not able to say much first-hand on Hollywood during the years when I was old enough to understand the milieu ---say from 1942-48. My mother retired from social life when my father died in 1937, and from film in 1942. I left Los Angeles for Swiss boarding school in 1948, Stanford in 1949, and have not resided in L.A. since. I mainly recall my mother's admiration for Cukor, and her feeling that he got top performances from her and many other actors and actresses.

Sincerely yours,
Living Thallberg

GEORGE CUKOR

August 13, 1980

Dear Gene

I'm glad you realize that it was I who instructed CBS to run THE CORN IS GREEN just so my pal could see it.!! So you see - even though you may not have been aware of it - I am a Big Shot.

I'll tell you why the proud name of James Costigan is not on the screen - which, incidentally, is not his real name. He has a much less distinguished name - he cooked this one up. Talented though he is, Mr. Costigan is difficult. I could say ruder things about him but I must remember that I'm writing to a man of the cloth. He just neglected to provide a script for Miss Hepburn and me. We were stuck. When eventually he did appear and realized that the script which we shot was the work of another writer, he behaved stupidly, pretentiously - and asked that his name be taken off. He invented the name that is on the screen - one of his minor flights of fancy. The script was actually written by Miss Katharine Hepburn who worked hard and very cleverly. It was she who managed to get us through. Please don't mention this.

LOVE AMONG THE RUINS was nominated, but it did not win the award for the best production.

In the good old days, writers under contract to a studio would do a little job here and there just to help out. I don't know whether Don Stewart wrote anything on THE WOMEN - he may have done so.

So young Irving Thalberg Jr. is teaching philosophy. He was always a modest, bright, very intelligent young man. His father in my opinion was the most brilliant, the most creative producer that I ever worked with. That includes EVERYONE. When you do meet up with Irving, please give him my kindest regards.

I'm off to London in the middle of September. They've been showing a series of Metro-Goldwyn-Mayer pictures for several months at the National Film Theatre. The climax is, I believe, Miss Garbo in CAMILLE. Since The Guardian has asked me to appear on television - and since they are paying the expenses - I accepted.

All affectionate regards, dear Gene, and every good wish.

George

P.S. I'm sending along an interview in the Performing Arts program for the Hollywood Bowl - Music Center - and other theaters in Los Angeles. I don't remember when I gave this interview. I do remember not liking Miss Beverly Gray but it has been tactfully re-written by a very clever young man at the Music Center, Jim Hansen. I hope it amuses you. I don't think it will shock you - although I did use a coarse word about Miss Vanessa Redgrave. Forgive me.

GEORGE CUKOR

October 2, 1980

Dear Dr. Shea:

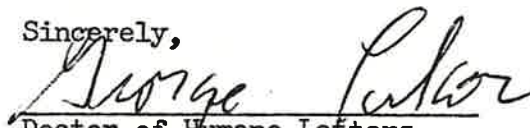
Father Gene Phillips has asked that I send you a letter about his qualifications to become a professor in your department.

I've known Father Phillips for ten years and found him a serious, knowledgeable and perceptive film historian. We've had lengthy, detailed discussions about my work. He's shown a knowledge of film history which made it possible for him to place his study of my films within the broader context of the development of film as an art form.

In teaching and writing about film directors like myself he's put within the reach of film students an appreciation of the motion picture medium that will keep alive the understanding of the work of film directors. It is because of film historians like Father Phillips that motion pictures have become a significant and meaningful part of the college curriculum. It is a satisfaction to know that the work I've done will continue to be studied by students under the supervision of film historians like Father Phillips. He has written some excellent books and articles on film.

I'm pleased indeed to offer my enthusiastic support to the process of his promotion in your department.

Sincerely,


Doctor of Humane Letters,
Loyola University of Chicago

HENRY KING

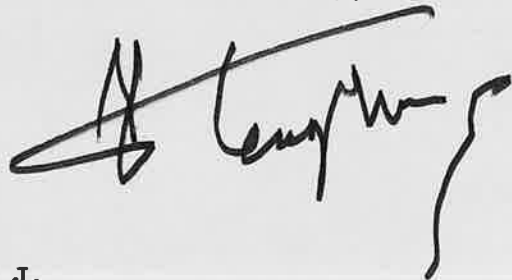
September 30, 1981

Dear Father Phillips:

It has taken a long time, but finally I had someone read your book to me -- I consider it excellent. Gregory Peck was at the house and read about THE SNOWS OF KILLAMANJARO and he was delighted with it. You have been most complimentary and flattering to me, which I appreciate and enjoy.

Today I received the copy of American Classic Screen in which your wonderful piece was published and, again, I want to thank you. I have been ill for some time. My eyes are bad so I cannot read anything any more, but I am hoping this will change soon.

Cordially,

A handwritten signature in dark ink, appearing to read "H. King", with a long, sweeping horizontal line extending from the end of the signature.

Rev. Gene Phillips, S. J.
Jesuit Faculty Residence
6525 North Sheridan Road
Chicago, Illinois 60626

December 5, 1981

Dear Gene,

Your very kind letter of July 1980 arrived while I was moving house^{*} and it only very recently emerged from a ~~carton~~ carton marked, "Sk-to deal". Please forgive this lapse. I'm glad you liked The Shining. Despite the usual critical love it- hate it syndrome, I believe audiences liked it alot because it is by far my most commercially ~~successful~~ successful film to date, both in the U.S. and Internationally. I enjoyed your letter to The Times (did they print it?) and the magazine piece. I hope we meet again soon.

Best Regards,

Stanley

Stanley Kubrick

PO ~~Box~~ Box 123

Borehamwood

Hertfordshire

England

* St. Albans - some driving time to London.

June 24, 1983

Box 2437
Aspen, CO 81612

Dear Father Phillips,

Thank you for your kind
proposal to conduct a Mass
in memory of my dear mother.

It is unfortunate that
she was not entirely aware of
the growing interest of film
scholars in her work — and
the many showings of her films
at classic series.

Curiously, two of her six
grand-daughters (my Shoshana and
Deborah) are aspiring actresses.

Yours sincerely,

Iring Thallerg

August 9, 1983

Rev. Gene Phillips, S.J.
Loyoly University of Chicago
6525 No. Sheridan Road
Chicago, Illinois 60626

Dear Rev. Phillips,

Your book sounds interesting indeed, and I will look forward to seeing it. I wish I could be of more help to you in answering your questions, but the fact is that of the movies you mentioned, only two, the 1974 GATSBY and BERNICE BOBS HER HAIR, are still clear in my mind. The reason for this is that I don't remember ever seeing THE LAST TIME I SAW PARIS and I saw TENDER IS THE NIGHT and THE LAST TYCOON only once when the film first appeared.

BERNICE BOBS HER HAIR, I thought, was delightful. (There was also a production of WINTER DREAMS some years ago on television which was very good as I remember.) I gather you were not including TV because THE LAST OF THE BELLS was among one of the best dramatizations of my father's writing. I have ever seen.

Now as to GATSBY, I am more familiar with this than the others because we had the right of approving the script, and also I was invited to fly out to Hollywood for the Preview to express my opinion, which was indeed a joke as I expressed it forcefully and nobody paid the slightest attention. I thought it was much too long and could have been cut even at the last minute without any difficulty - I gather they did cut it finally, but by then the critics had already done the damage. Then, of course, I guess everybody agrees the casting was its greatest flaw. To cast the most famous movie star in America as one of American fiction's most elusive characters would seem almost self-defeating from the start. Plus part of the point of Daisy was that she was intensely Southern and feminine, which are not Mia Farrow's most noticeable attributes, fine actress tho' she is. Other parts were poorly cast also, in my opinion. I felt that Jordan was too fluffy and fashion-model pretty to be convincing as a woman athlete, and then Tom, tho' again very well acted, did not at all fit the picture one has on reading the book, of a rugged handsome "physical specimen". My feeling was that the discomfort one felt on seeing the actors contrast so with one's imaginary picture of them was what doomed the movie.

I have read many times, as I am sure you have, that it is impossible to translate my father's writings into films. I do not

MRS. FRANCES F. SMITH
1446 GILMER AVENUE
MONTGOMERY, ALABAMA 36104

Sep. 13, 1983

Dear Rev. Phillips:

Forgive me for taking so long to answer your recent letter; I was in Massachusetts taking care of my grandchildren. Also, thank you for your card about the Woody Allen movie. It has not come to Alabama yet (Woody is too sophisticated for the folks down here; his movies never stay more than a week & this newest may never come!), but I have wanted to see it ever since its rave review in the N.Y. Times, & I'm certain I will one of these days.

Why I liked The Last of the Belles? Well, the casting, for one thing; Richard Chamberlin seemed a convincing FSF, though there is little physical resemblance. Blythe Danner has just the right wispy-though-intense quality, & the young girl was just giddy enough, but canny too, to be a believable "Belle" ...so often the heroines are trying too hard to be Southern, which is hard for a non-southerner (Mia Farrow, for instance), or else they are trying too hard to be young & innocent (Bernice Bobs Her Hair, PBS). This one-I can't remember her name now -- seemed at ease in the part.

Also the settings were very good -- it was made in Savannah as you probably know. This, of course, was the best thing about Gatsby III. So much of what my father wrote is evocative -- of music, of romantic surroundings, of the beauty with which the rich surround themselves -- that the background is terribly important, it seems to me. In the southern part at least, it had a great verisimilitude. By the way, it was the southern part I thought was so good; the real-life part was full of cliches & exaggerations, which is why I hope a movie is never made of their lives.

I'm sorry I can't be more specific -- I guess I saw it last at least seven years ago. The worst ever made, I guess, was The Last Tycoon -- did I mention that in my last letter? But it must have been the hardest to make, also, being a hard book to really understand (I don't understand it)!

I shall look forward to seeing your book.

Most sincerely,

Scottie Smith

MRS. FRANCES F. SMITH
1446 GILMER AVENUE
MONTGOMERY, ALABAMA 36104

Sept 21, 1984

Dear Rev. Phillips,

I am sorry I took so long to answer your Post card. I was away for the month of August and returned later than I planned.

You may certainly use ^{any or} all pictures you wish. I suppose you know by now that the British BBC is doing a series on Pender is the night. I learned it on television the other day, as the rights do not belong to me, and I have had no dealings with them.

If it is as well done as Brideshead Revisited, perhaps it will ^{have} dispelled the myth that my father's stories are not translatable to the screen.

Best of luck to you.

Scottie Smith



Seven Pines, Wentworth, Surrey

Directors : Bryan Forbes, Nanette Forbes

Gene D. Phillips, S.J.,
Loyola University of Chicago,
Faculty Residence,
6525 North Sheridan Road,
Chicago,
Illinois 60626,
USA.

15th February 1985

Dear Gene,

How very nice to hear from you again. I do indeed still treasure the nice things you wrote about me in your splendid book and I am delighted that you have now been asked to update the original.

I am so sorry that we didn't meet up while I was in Chicago in 1983, because I was at the Ritz-Carlton for all of twenty-two weeks and it's a shame we didn't contact each other then - it might have brightened quite a few dull Sundays when I wandered lonely as a cloud and spent too much money in Michigan Avenue!

I will, of course, give thought to your request, and as soon as possible get to my typewriter and pen a few thoughts. I don't know where the story of my life ended in your current version, but I will fill you in on the films I have done in the last decade and then perhaps you would write back and let me know if there is any other material you want me to try and look out.

After resigning as Head of Production for EMI Films at Elstree Studios in 1971, I wrote a novel called *THE DISTANT LAUGHTER*, and a first volume of autobiography called *NOTES FOR A LIFE*. I then went to Connecticut and made *THE STEPFORD WIVES* with Katherine Ross, Paula Prentiss and my wife, Nanette Newman. Following this I wrote and directed a musical called *THE SLIPPER AND THE ROSE* with music by the Sherman Brothers, which played at the Radio City Music Hall and was chosen as the Royal Command Film here. After that I wrote, produced and directed *INTERNATIONAL VELVET* for MGM, and can give you some pungent thoughts on that experience. I then directed the British segment of *THE SUNDAY LOVERS* with Roger Moore, Lynn Redgrave, Denholm Elliott and Priscilla Barnes, and subsequently directed one of the Philip Marlowe segments for HBO with Powers Boothe playing Chandler's hero. In addition, I made three television films over here - one a documentary on the life of the late Dame Edith Evans (which preceded my authorised biography entitled *NED'S GIRL*, which was published in the States by Little Brown & Co.); this was followed by a documentary on the life and times of Elton John, which was widely networked in the States; and more recently I wrote and directed an original film for the BBC called *JESSIE*, with my wife playing the title role. Then came *THE NAKED FACE*. In between these times I wrote several other books, notably *THAT DESPICABLE RACE*, which was a history of the British acting tradition, and two further novels - *FAMILIAR STRANGERS* (published under the inexplicably truncated title of *STRANGER* in the US),

and more recently THE REWRITE MAN, which should be in your Chicago bookshops at this very moment and which you might care to have look at. I think it would give you a few chuckles.

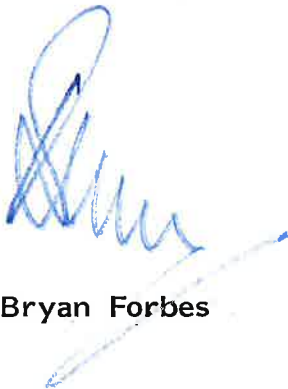
I will certainly look out some photographic material for you and send this along with a few other comments - I am at the moment under the gun trying to finish the revisions for my latest novel which Random House have just purchased.

I was interested to hear Graham Greene's comments, and I did at one time try and secure the rights for THE HONORARY CONSUL, but without success.

Afterthought: I see I have forgotten that I also wrote and directed David Niven's last major role in films - MENAGE A TROIS, which had its title changed, following his death, to BETTER LATE THAN NEVER.

Fondest regards as always.

Yours ever,

A handwritten signature in blue ink, appearing to read 'Bryan Forbes', with a long, sweeping horizontal stroke extending to the right.

Bryan Forbes

128 MOUNT STREET
LONDON, W1Y 5HA

01-629 4335

17 August 1987

Dear Gene,

Many thanks for your letter. It was a pleasure to hear from you again; I hope that this will find you in good spirit and in the best of health. To our surprise, Renée and I are not getting younger; but are feeling fine.

How interesting to know that you are updating "The Movie Makers". Would you please let me know the date of publication as it is difficult to get this kind of information in England.

I was amazed that the British Directors couldn't think who might be considered for inclusion in your book, as there is a number of very talented men deserving your attention:

Michael Radford ('Another Time, Another Place', '1984')
Mike Newell ('Dance With a Stranger')
Neil Jordan ('Mona Lisa')
Jack Gold
Lindsay Anderson
Alan Bridges
Bruce Beresford, Jack Clayton

Of course some of them have only made one or two pictures, so perhaps it is too early to know how they are going to work out. I think Jack Gold and Michael Radford are probably the strongest talents of the lot. Alan Parker is perhaps also an interesting addition.

I hope the above will be of some small help. With all good wishes for a splendid success.

Yours sincerely,



FRED ZINNEBANN

128 MOUNT STREET
LONDON, W1Y 5HA

01-629 4335

23 May 1988

Dear Gene,

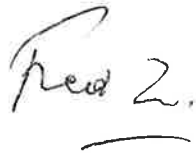
Having just returned to London I found your very kind note and the enclosed program note on "The Wave" as well as the recording of the "Wave" music by Revueeltas. Very many thanks, it was most thoughtful of you to send it to me. It was very interesting to listen to the music - it brought back many memories. I wasn't particularly upset by the reference to "Paul Strand's film". In addition to being a great photographer he was also a great egomaniac.

The ending of "Five Days One Summer" follows Kay Boyle's short story "Maiden Maiden". I was always intrigued by the situation of the girl not knowing until the last moment which of the two men in her life had been saved. I wonder what you had expected or what you would have preferred - please let me know sometime when you are in the mood to write.

Hope this will find you in great shape.

All the best,

As ever,

A handwritten signature in dark ink, appearing to read "Fred Z.", with a horizontal line underneath.

FRED ZINNEMANN

Rev. Gene Phillips SJ,
Loyola University of Chicago,
6525 North Sheridan Rd.,
Chicago,
Illinois 60626,
U.S.A.

128 MOUNT STREET
LONDON, W1Y 5HA

01-629 4335

30 June 1988

Dear Gene,

Many thanks for your letter of June 17 which arrived here this morning. I hasten to answer.

In response to your question, may I say that I would be delighted to be a dedicatee in your book. I'm particularly pleased to know that George Cukor will be sharing this honour. Do please send me a copy of the book when it has been published.

I am not sure whether I have ever asked you to read the articles in two separate issues of the "American Film" magazine - both articles are entitled "Dialogue on Film"; the one in the April 1979 issue is by Carl Foreman, the other one in the April or May 1973 issue is by Stanley Kramer. Perhaps you are aware of the entire affair and probably it is too late to do much about it anyway. I just thought I would mention it.

I was fascinated by the clip from the New York Times Book Review and very sorry to hear about Mankiewicz. I did not expect anything different from Sam Spiegel; I think it is par for the course.

Best regards,

As ever,

⊗ i refer to "High Noon"

Fred Z.

FRED ZINNEMANN

Rev. Gene Phillips, S.J.,
Loyola University of Chicago,
6525 North Sheridan Rd.,
Chicago,
Illinois 60626,
U.S.A.



July 11, 1988

6525 North Sheridan Road Chicago, Illinois 60626 (312) 274-3000

Dear Stanley:

I look forward to seeing it

The revised, expanded edition of THE MOVIE MAKERS (now called MAJOR DIRECTORS OF THE AMERICAN AND BRITISH CINEMA), about which I wrote you last summer, is now going into production. Of course I have updated your chapter to include your last three films. In treating THE SHINING I am drawing on the interpretation of the film which I outlined in a letter to the NY TIMES, which you read and said you liked, and which I wrote at the time the film came out. I would like to quote a letter from you, which you wrote to me in response, in the revised chapter, and I include the passage here for your perusal. (I have never believed in quoting private correspondence without asking the correspondent.) Here is the quote, commenting on the critical response to SHINING:

"Despite the usual/'love it'-'hate it' syndrome, I believe audiences liked it a lot because it is by far my most commercially successful film to date, both in the U.S. and internationally."

If it would be more convenient, you can just jot a note below and return this to me, if the quote is okay.

My treatment of BARRY LYNDON, of course, is based on the last chapter of my book, STANLEY KUBRICK: A FILM ODYSSEY (the revised edition of 1977), and I am drawing on your interview with Gene Siskel for your remarks on FULL METAL JACKET. I read in Variety that it was one of the films of 1987 that turned a profit. Anything you care to add about the critical/public response to FMJ will be greatly appreciated. All the best.

Sincerely,

Gene
Rev. Gene Phillips, S.J.

I am Gene. I would be grateful if you don't quote me to quote. Best regards, Stanley

July 19



Seven Pines, Wentworth, Surrey

Directors : Bryan Forbes, Nanette Forbes

Rev. Gene Phillips, S.J.,
Loyola University of Chicago,
Faculty Residence,
6525 North Sheridan Road,
Chicago,
Illinois 60626,
USA.

18th July 1988

Dear Gene,

Thank you for your note, and of course it is OK for you to go ahead and use the quote.

Please excuse this hasty reply, but I am just about poised to begin shooting my next film - from a screenplay I have written based on my last novel THE ENDLESS GAME. This will star Albert Finney and George Segal in the leading roles and is intended as a four hour film for television which will be transmitted on our Channel 4.

I hope you can include this information before you go to press.

With fondest regards.

Yours sincerely,



Bryan Forbes



Seven Pines, Wentworth, Surrey

Directors : Bryan Forbes, Nanette Forbes

Rev. Gene Phillips, S.J.,
Loyola University of Chicago,
Faculty Residence,
6525 North Sheridan Road,
Chicago,
Illinois 60626,
USA.

6th December 1988

Dear Gene,

I doubt whether the publicity office of TVS are up to such a request, since they seem to be totally inefficient, so I am dashing off a few details regarding THE ENDLESS GAME, which I am in the process of editing at this moment.

I wrote the screenplay from my own novel of the same name, and the cast includes Albert Finney, George Segal, Derek de Lint, Nanette Newman, John Standing, Ian Holm, Anthony Quayle and Kristin Scott Thomas. It was filmed in England and Austria for transmission as a four hour mini-series in 1989. The novel itself was published in seventeen languages and, in fact, headed the bestseller list in England for sixteen weeks. I am now at work on a sequel.

I hope these brief comments will allow you to bring the biography up to date and I am sorry that I can't supply anything more.

With kindest regards always.

Yours sincerely,



Bryan Forbes

98 MOUNT STREET
LONDON, W1Y 5HF

071-629 4335

Fax No: 071 493 1783

20th June 1994

Dear Gene,

Many thanks for your letter. It was a truly pleasant surprise to hear from you after all these years and to know that you are embarking on a new book. You may of course use any remarks I may have made if you think they are appropriate. The choice is yours.

I thought you might like to hear about my present occupation: As you probably know, groups of American and European film directors have been trying for years to establish Moral Rights of authorship for their work, in order to protect it from mutilation. As you can imagine it is an uphill struggle, not only because of the powerful opposition from all the studios, networks and newspapers, but especially because of the apathy of the public, which is mainly due to the complete lack of information by press and media. Anything that can be done to awaken the public awareness to the progressive destruction of our cultural heritage is of enormous importance. Can you help?

With kindest regards,

Yours,

A handwritten signature in dark ink, appearing to read 'Fred Z.', with a horizontal line underneath.

FRED ZINNEMANN

Rev. Gene Phillips S.J.
Faculty Residence,
Loyola University Chicago,
6525 North Sheridan Road,
Chicago, Illinois 60626-5385
U.S.A.

98 MOUNT STREET
LONDON, W1Y 5HF

Tel: 0171 629 4335

Fax: 0171 493 1783

3rd August 1995

Dear Gene,

It was a great pleasure to hear from you. I am of course glad to be included in the book you are planning and of course also to receive your book on Conrad.

Isn't it amazing that two men would have such different memories of the same incident? I certainly will not argue about "Dodsworth". It is quite possible that the picture was "These Three". But, the whole point of the story as far as I am concerned, is that Wyler talked to me, in a human way, as one person to another, and I found it quite astonishing and memorable that someone in his position would be civil and considerate enough to react as he did in this wildly improbable situation. How funny that we both used exactly the same dialogue!

With all good wishes,

Yours,



FRED ZINNEMANN

The Rev. Gene Phillips, S.J.
Loyola University of Chicago,
Faculty Residence,
6525 North Sheridan Road,
CHICAGO,
Illinois 60626
U.S.A.

98 MOUNT STREET
LONDON, W1Y 5HF

Tel: 0171 629 4335

Fax: 0171 493 1783

18th August 1995

Dear Gene,

Many thanks for your letter which has just arrived. I read it with interest and with some amusement. I have a few minutes to spare today so I will answer it straight away.

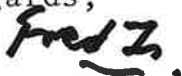
The imaginary review of "Man's Fate" is a funny and original idea. About "A Member of the Wedding": I had no idea that twenty minutes had been cut out of it and, looking at the cassette, I don't believe that anything has been omitted - but forty years have passed since this picture was made and I can't really remember the details. As to Brandon de Wilde: he was quite successful on the New York stage after he grew up, but unfortunately he died very young - at the age of 35 or 37. Point 5: Clift's biographer is quite wrong. My first film was "Redes", directed in Mexico. Monty's first film was "Red River" which was not released until after "The Search".

As to the piece about Hitchcock's film "The Crystal Trench" I can only say that not only had I never heard of it, much less seen it, but that it is a hell of a lot better story than what we came up with in "Five Days One Summer".

It was very nice to hear from you. Please forgive this prompt answer but, as I have already explained, I thought I could take advantage of the few minutes I had of free time this morning.

Keep well!

Best regards,



FRED ZINNEMANN

98 MOUNT STREET
LONDON, W1Y 5HF

Tel: 0171 629 4335

Fax: 0171 493 1783

24th October 1995

Dear Gene,

I am writing to let you know that your book has arrived on the same day as your very kind letter. I'm enormously flattered to be the subject of such an honor.

It's funny how often I came close to doing a movie based on a Conrad story, especially LORD JIM and HEART OF DARKNESS, but those other two boys beat me to it.

I hope this will find you well. Forgive me for not writing by hand, which is getting a bit shaky these days. Of course I look forward with great anticipation to reading the book.

With premature but warmest good wishes for a Happy Thanksgiving!

Yours as always,

Fred Z.

FRED ZINNEMANN

Rev. Gene Phillips S.J.
Loyola University of Chicago
6525 North Sheridan Road
CHICAGO, Illinois 60026-5385
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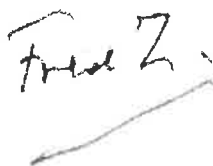
22nd January 1996

Dear Gene,

Many thanks for your letter. In reply to your question and to the best of my memory: I attained American citizenship in March, 1937 at the Federal District Court in Los Angeles.

I look forward with anticipation to the time when your book has been published.

Kind regards,

FRED ZINNEMANN

Rev. Gene Phillips, S.J.
Loyola University of Chicago

Fax No: (312) 508 2098

98 MOUNT STREET
LONDON, W1Y 5HF

Tel: 0171 629 4335

Fax: 0171 493 1783

9th February 1996

Dear Gene,

Very many thanks for sending me the photocopy about "A Man For All Seasons" which of course amazed me, ignorant as I am. I am of course unable to arrive at an opinion of my own.

By an eerie coincidence a youngish film historian, Adrian Turner had come to see me the day before. He is writing a biography of Robert Bolt and he had come to talk about Bolt and "A Man For All Seasons". (I probably should have asked for your OK, but since the chapter had already been published I took the liberty of sending him a copy. I thought you would not mind.)

With kindest regards,

Yours, as ever,

Fred Z.

FRED ZINNEMANN

Rev Gene Phillips



Seven Pines, Wentworth, Surrey. GU25 4QP

Directors: Bryan Forbes, Nanette Forbes

9311-44 Fax: 01344-845174

12th January 1998

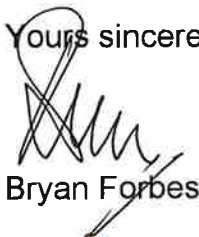
Rev Gene Phillips S.J.
Loyola University
6525 North Sheridan Road
Chicago
Illinois, 60626-5385
USA

Dear Gene

Thank you for your letter and sadly the interview CLASSIC IMAGES , which I haven't seen, must, I assume, have referred to the film I was supposed to make in Montreal. I spent nearly ten weeks there writing the screenplay, crewing the film and choosing locations, only to have the rug pulled from under our feet at a moment's notice. Together, with the crew, I was left stranded, having to pay an enormous hotel bill and then my own fare home. Such checks , as were issued, bounced out of sight. All in all, it was a very depressing experience and I fear the film will never see the light of day. So, it is not much use you including it in your update. The only addition which you may, or may not, include refer to my recent publications. I don't know what your last edition encompassed, but I have written quite a few novels - I completed a trilogy which began with The Endless Game, and then A Spy at Twilight and Quicksand. In between I wrote a further volume of autobiography (a copy of which I am enclosing) and a more conventional novel called Partly Cloudy. But sadly, most of my film projects I have tried to get off the ground have not succeeded - raising the finance on this side of the water seems increasingly difficult.

Anyway, it was good to hear from you and I send you my warmest good wishes for the New Year.

Yours sincerely



Bryan Forbes

05/25/98

To: Rev Gene Phillips Loyola University VIA FAX

Dear Gene, this comes to you from Arizona where I have been for the last 9 weeks finishing a new novel (143,000 words would you believe).

The King in Yellow was one of 6 episodes done as a co-production effort between a British TV company and an American. I was originally contracted to do 2 but the Producer (an untalented character called David Wickes decided to shoot the first himself and went so far over Budget that there was no money left for the 6th and thus the series was limited to 5. When I get back to England I will try and search out my press cutting book and see if I can dig up anything more for you.

I won't say that I knew Ray but I met him on several occasions in London towards the end of his life because Roger Machell, his publisher (Hamish Hamilton Ltd) was also my publisher and one of my oldest friends (he was best man at our wedding) and it was Roger Ray rang from ~~Loyola~~ when he attempted to shoot himself in the shower and Roger it was who alerted the police to a possible tragedy. I do remember that Hamish Hamilton had problems getting London hotels to keep him - because by then he was heavily into the juice and used the beds as toilets! But a great raconteur and I recall great lunches at Roger's chambers in Albany, Piccadilly (I was sharing them with Roger at the time) where Alan "Jock" Dent, Rene McColl (the great Express war correspondent) Paul Dehn, the poet and critic, once Truman Capote, and Sam Behman et al used to come for hilarious lunches - Hamish Hamilton always specialised in American authors.

San Diego -

I am sure I can find out a few more facts and figures. I shot my episode partially in England (Twickenham Studios who might be able to give you some more details) and finished off in old LA - not the happiest experience of my life because of Mr. Wickes - but I enjoyed Powers Booth.

Would love to have a copy of your updated Major Film Directors and I will send you my new novel when it is out - set in Hollywood of the Fifties, when I first went there. I will be back in England June 4th but my fax here is (602)483 1102.

Fondest Regards,



Bryan Forbes

13/07/98

To:
The Rev. Gene Phillips
Loyola University
Chicago

VIA FAX # (773) 508 2098

Dear Gene,

In reply to your latest missive:

1. I have no idea why Powers Booth did not narrate the series.
2. Because Chandler was such an individual writer and chose to set his Marlowe stories in a particular period, updating them always seemed to me to water them down for no particular good reason. The actual locations which we used and which, at the time, still existed in reasonable condition (i.e. they had not been bulldozed and replaced by high-rise apartments) gave the films an authenticity.
3. You are very kind to offer to dedicate the book to me and I accept graciously as they say -- thank you so much -- very flattered.
4. I will continue to search for cuttings and it would help if you could tell me the year I shot my sequence and then I can narrow it down to one of my 30 or so Press Cutting books! If I find them I will certainly cull anything of interest and send them to you.

Findest Regards,


Bryan Forbes

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NANETTE NEWMAN & BRYAN FORBES CBE
 SEVEN PINES
 LAKE ROAD
 WENTWORTH
 SURREY GU25 4QP
 Tel:01344-84-2349 Fax: 01344-84-5174
 17/12/2004

Dear Gene,

Thank you for your fax regarding David Lean. Yes, you are correct. I was asked to be one of the arbitrators by the Writers Guild to try and establish the true final author of BRIDGE ON THE RIVER QUAY (not Lawrence as you have it). There was a great deal of contention and the Late Carl Foreman went around saying it was his script although Lean once said to me: "If he persists any more I'll show people the script he wrote." I came to the conclusion, having read and studied half a dozen scripts that Wilson should be accorded credit and this was subsequently done. I did not previously know that Lawrence was also in contention - * have you read the biography of Bolt which might shed further light? But David L always contributed a great deal himself to any script that he maybe directed. The biography of Sam Spiegel might also give your more I am sure & information on both films. Sorry I can't help more.

Regarding Christiane Kubrick's strange remark about me - completely untrue - and a search of the press cuttings will reveal that I was the first one to go into print and write a eulogistic review of Strangelove for The Evening Standard. It is true that I lost contact with Stanley over the years when he became a recluse although I once knew him well (in company with Peter Sellers and Calder Willingham both in the UK and NY.) It is quite true that I wrote to Stanley protesting on Malcolm McDowell's behalf (I was by then directing Malcolm in The Raging Moon) because there was no mention of Malcolm on the posters and since Stanley had nearly blinded him during the making of the film (he lay in a darkened room for 2 weeks unable to bear the light of even a candle because his eyeballs had been scratched) and, for my pains, received an angry reply from SK telling me not to interfere. I always admired his early work, but thought the later films a great falling off and the final film piss poor and unintelligible, but I certainly did not advertise this fact. also reported on this too!

Good news about Marlowe - maybe I'll get a small residual to help pay the gas bills. Fondest regards to you as always and a very Happy new year. Yours ever,



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22/12/2004

My Dear Gene, it can only be my advanced age, so if Adrian Turner says that I helped arbitrate on Lawrence it must be so.

I have no recollection of ever dining with Kubrick and his wife and it is extremely unlikely that I would have abused his hospitality by criticising his work in front of his wife.

Foreman was a strange character. He commissioned me to write The League of Gentlemen as a vehicle for Cary Grant. When I went to Foreman's office to pick up a copy of my finished screenplay I was amazed that my name was not on the title page. "Grant wouldn't look at it if it came as from you," Foreman said, "so for the time being I am submitting it as one of mine." Naïve of me, I suppose but I swallowed this. Subsequently Grant said no and some years later Foreman sold my script to Basil Dearden for £18,000, still saying it was his work. When I taxed Dearden with this he was shocked and we both faced Foreman who immediately backed down. The happy end result is that Dearden, I and others then founded Allied Film Makers in order to make the film – which proved to be a great success and still earns sizeable revenues.

Yes, I got my CBE this Fall better late than never I suppose since most of my contemporaries have received the blade – Dickie Attenborough got a full house – CBE, Knighthood and a peerage – but then he plays the political game and I don't. Plus ca change. A Happy Christmas to you – let me know progress on your new book – I have just finished a new novel which took me two years – a tough one. Yours ever, Bryan.