

# **JOHN SCHLESINGER**

[Extent 140 Archive Boxes]

## **INTRODUCTION**

JOHN RICHARD SCHLESINGER

**Born:** London, 16 February 1926.

**Died:** Palm Springs, California, 25 July 2003

**Education:** Uppingham School; Balliol College, Oxford

**Early Career:** As an actor playing small parts in films including **SINGLE-HANDED** (GB,1953), **The DIVIDED HEART** (GB,1954), **OH... ROSALINDA!** (GB,1955), **BATTLE OF THE RIVER PLATE** (GB,1956), **BROTHERS IN LAW!** (GB,1956) and in television **The ADVENTURES OF ROBIN HOOD** (tx 1956-1957), **WOMAN OF PROPERTY** (tx 2/5/1957).

**As Director:** Schlesinger's career behind the camera began with a short film **BLACK LEGEND** (GB,1948) and work for BBC Television writing and directing documentaries for the **TONIGHT** and **MONITOR** Series 1956-1961. A British Transport Film **TERMINUS** (GB,1961) written and directed by Schlesinger, launched his film career proper.

Schlesinger's feature films:

**A KIND OF LOVING** (GB,1962), **BILLY LIAR** (GB,1963), **DARLING** (GB,1965), **FAR FROM THE MADDING CROWD** (GB,1967), **MIDNIGHT COWBOY** (US,1969), **SUNDAY BLOODY SUNDAY** (GB,1971), **DAY OF THE LOCUST** (US,1974), **MARATHON MAN** (US,1976), **YANKS** (GB,1979), **HONKY TONK FREEWAY** (US,1981), **FALCON AND THE SNOWMAN** (US,1985), **BELIEVERS** (US,1987), **MADAME SOUSATZKA** (GB,1988), **PACIFIC HEIGHTS** (US,1990), **INNOCENT** (GB,1993), **EYE FOR AN EYE** (US,1995), **The NEXT BEST THING** (US,2000).

Schlesinger's television credits include:

**SEPARATE TABLES** (tx 1983)

**AN ENGLISHMAN ABROAD** (tx 29/11/1983), **A QUESTION OF ATTRIBUTION** (tx 20/10/1991) and **COLD COMFORT FARM** (tx 1/1/1995).

Schlesinger also directed the following:

### **OPERA**

**LES CONTES D'HOFFMANN** (Royal Opera House, 1980)

**DER ROSANKAVALIERS** (Royal Opera House, 1984)

**UN BALLO IN MASCHERA** (Salzburg Festival 1989 & 1990)

**PETER GRIMES** (Los Angeles Opera in collaboration with La Scala, Milan, 2000)

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THEATRE

TIMON OF ATHENS (RSC, 1963)  
DAYS IN THE TREES (RSC,1966)  
I & ALBERT (PICCADILLY THEATRE, 1972)  
HEARTBREAK HOUSE (National Theatre, Old Vic, 1975)  
JULIUS CAESAR (National Theatre, Oliver, 1977)  
TRUE WEST (National Theatre, 1981)

ARRANGEMENT OF MATERIAL

JRS/1 - JRS/18	REALISED FILMS
JRS/19 - JRS/25	REALISED TELEVISION [Including films made for television]
JRS/26 - JRS/48	UNREALISED FILM & TELEVISION
JRS/49 - JRS/55	THEATRE
JRS/56 - JRS/61	OPERA
JRS/62	LECTURES/ FILM FESTIVALS/RETROSPECTIVES
JRS/63	AWARDS
JRS/64	Miscellaneous material 'ON SCHLESINGER'
JRS/65	GENERAL CORRESPONDENCE
JRS/66	PERSONAL CORRESPONDENCE
JRS/67	MISCELLANEOUS CORRESPONDENCE eg.[Fan Mail]
JRS/68	MISCELLANEOUS
JRS/69	PERSONAL MISCELLANEOUS [Family Papers]
JRS/70	PHOTOGRAPHS

**JOHN SCHLESINGER**

**THE STARFISH (GB,1952)**

[Director: Alan Cooke; Script/Photography : John Schlesinger;  
Cast: Kenneth Griffith, Nigel Finzi, Susan Schlesinger]

**JRS/1/1**

Album marked 'The Starfish - A Modern Fairytale, illustrated with photographs by Alan Cooke and John Schlesinger, Mount Pleasant Productions, 1949' containing photographs of location, cast and crew.

**JRS/1/2**

Small pressbook, nd.

**A KIND OF LOVING (GB,1962)**

[Director: John Schlesinger; Producer: Joseph Janni; Script: Willis Hall & Keith Waterhouse adapted from the novel by Stan Bartsow;  
Cast: Alan Bates; Thora Hird; Bert Palmer; James Bolam; Jack Smethurst, Pat Keen]

**JRS/2/1**

Shooting Script ['Final Script'], heavily annotated by John Schlesinger, with amendments dated 20 November 1961.

**JRS/2/2**

Photocopy of JRS/2/1

**JRS/2/3**

Album containing publicity, cuttings of reviews and articles for A KIND OF LOVING (GB,1962) August 1961 - June 1962. The album also contains, cuttings and publicity hand-outs for the BBC 'MONITOR' series (tx 1958 - 1965) and cuttings for Schlesinger's British Transport short film **TERMINUS (1961)**.

**JRS/2/4**

Album marked 'A KIND OF LOVING II' containing cuttings from June 1962 - November 1964.

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**BILLY LIAR (GB,1963)**

[Director: John Schlesinger; Producer: Joseph Janni;  
Cast: Tom Courtenay, Wilfred Pickles, Mona Washbourne, Julie Christie,  
Ethel Griffies]

**JRS/3/1**

Shooting Script 'Final Draft' - heavily annotated by John Schlesinger,  
12 September 1962. [Bound in blue leather with gold lettering].

**JRS/3/2**

Photocopied version of JRS/3/1.

**JRS/3/3**

Novel Breakdown, nd.

**JRS/3/4**

Breakdown of scenes, typescript, heavily annotated, with four pages of  
manuscript notes and diagrams, nd.

**JRS/3/5**

Letter to Joseph Janni from BBFC regarding suggested cuts and general  
censorship issues, 10 October 1962.

**JRS/3/6**

Folder containing correspondence, December 1962 - June 1974, including

- Letter to JS from Wilfred Pickles, thanking him for casting him and expressing  
pleasure on having worked with him, 5 January 1963;
- Letter to JS from Natalie [Kent?], thanking him for his patience and help with  
'Mrs Fred', 12 May 1963;
- Correspondence between JS and Peter Handford regarding problems with  
sound recording, August 1963;
- Letter to JS from Associated British Picture Corporation giving a breakdown  
of radio and television coverage of the film, August 1963;
- Correspondence between JS and Ethel Griffies regarding her participation in  
the film and his apologies for budgetary restrictions causing the 'fantasy  
house' scene not to be developed fully, December 1962-January 1963;
- Correspondence regarding screening in America/ sales, lack of profit,  
distribution, TV screenings, credits, 1968 - 1970;
- Letter to JS from Berg, Oliver & Co (solicitors) regarding 'Billy Liar' the  
musical and subsequent rights issues that have arisen, 14 June 1974.

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**JRS/3/7**

Small Pressbook;  
Information folder.

**JRS/3/8**

Album containing newspaper cuttings on the film, October 1962 - October 1995.

**JRS/3/9**

Eight black & white publicity stills.

**DARLING (GB,1965)**

[Director: John Schlesinger; Producer: Joseph Janni;  
Cast: Dirk Bogarde, Laurence Harvey, Julie Christie]

**JRS/4/1**

Shooting Script, heavily annotated by John Schlesinger,  
with unit list [Blue leather and gilt binding],  
September 1964.

**JRS/4/2**

Unbound photocopy of JRS/4/1.

**JRS/4/3**

Post-Production Script (U.K. Version), unbound, July 1965.

**JRS/4/4**

Script Breakdown, typescript and manuscript versions, nd.

**JRS/4/5**

Folder labelled 'Darling - Misc' containing

- Pressbook for screening at Plaza Theatre, Piccadilly Circus, London, 16 September 1965;
- Trailer script [photostat, poor quality];
- Typescript 'Commentary In Darling', nd;
- List 'London Locations', nd;
- List of interviews given 29 July & 7 August 1964;
- Screen/ Advertising credits, nd;
- Four Black & white photographs of bronze sculptures by Donatello, nd.

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JRS/4/6

Folder labelled 'Darling - memos & notes' containing:

**i)**

Manuscript notes and drawings, nd;

**ii)**

Treatment by Frederick Raphael, November 1963.

**iii)**

Notes 'Possible Credit Sequence', 20 August 1963.

**iv)**

Joseph Janni's notes on the character and background of 'the girl', 27-28 September 1963, with covering letter from Janni to Schlesinger, 2 October 1963.

**v)**

Notes [typescript] by JRS on :- 'Interview with Dr Herbert' , 'Oxfam Relief', 'Oxfam Meeting In Trafalgar Square', ' Second Session with Jennifer Samuel', 'Third session with Jennifer Samuel', October 1963.

**vi)**

Notes on script changes, 11 January 1964.

**vii)**

'Darling Notes - JRS, 2 May 1965';

**viii)**

Notes on script changes and characterisation, [possibly by Frederick Raphael?], nd;

**ix)**

Memos between Frederick Raphael and Joseph Janni regarding script development and changes, May 1964;

**x)**

'High Life Synopsis' (8pp) annotated in red and blue by Schlesinger and another hand, nd;

**xi)**

'Notes on [script] meeting held 10 August 1964';

**xii)**

Memo from Victor Lyndon to John Schlesinger outlining a timetable of priorities, Script, Locations, Cast and secondary priorities, costumes, hair, 'wigs for Julie', fashion photos, 12 August 1964;

**xiii)**

Memo to Joseph Janni, Schlesinger and others from Victor Lyndon regarding 'Shooting At Lord's Cricket Ground', 18 August 1964;

**xiv)**

Notes on 'Shooting At London Airport', with a copy of conditions governing photography of HM Customs & Excise activities, nd;

**xv)**

Letter to John Schlesinger from Jim [James Clark - editor] regarding editing concerns, nd.

**xvi)**

Memo from John Schlesinger to Joseph Janni regarding entering DARLING for a film festival, 21 May 1965; with other copies of letters from and to Janni regarding post production, 1965 - 1966.

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JRS/4/7

Julie CHRISTIE correspondence:

i)

Letter from Julie Christie to John Schlesinger, confirming she has read the script and very much wants to be part of the film, 23 April 1964;

ii)

Reply from JRS to Julie Christie arranging to spend time with her in Philadelphia discussing the script, 2 May 1964.

iii)

Postcard to JRS from Julie Christie filming **DR ZHIVAGO (GB,1965)** in Madrid, hoping that post-production is going well on **DARLING** and complaining of being bored because David Lean works very slowly and there is not much laughter on set, February 1965.

iv)

Copy of Reply from JRS to Julie Christie explaining that a lot of cuts are necessary to keep the action moving and wanting to avoid Dirk Bogarde's character being 'dismal and self - pitying'; Mentions 'Bryan Forbes showed me a bit of **KING RAT** ..it looks super, and Tom jolly good..', 17 February 1965.

v)

Postcard from Julie Christie in Spain to JRS expressing doubts about herself [and probably her forthcoming role in **DR ZHIVAGO**], also references to David [Lean] being pleased with her; meeting Robert Shaw and liking him; meeting Henry Fonda 'dishy and very quiet'; wishing JRS good luck with **Timon Of Athens** [JRS was directing this at Stratford], nd.

vi)

Copy of JRS dictated letter to Julie Christie, in which he mentions first private screenings of **DARLING** and the first positive reviews; references to her filming [**DR ZHIVAGO**] '...I think of you so much in all these furs in that heat, and hope by now you have been able to get David Lean to join in a an occasional giggle.'; Hotly denies saying anything negative about her to the press; Describes his enjoyment of Stratford, working with Paul Scofield, and the differences between directing a film and a play; References to **The SEVERED HEAD** project to feature Christie as 'Georgie', scripted by Frederick Raphael. [The project was eventually directed by Dick Clement with Jennie Linden playing 'Georgie'], 15 June 1965.

vii)

Copy of letter from JRS reporting on the success of the film in America, warning about a romantic comedy script set in Paris that is coming her way and advice to avoid it, mentions her asking permission from Lean to attend the premiere; **SEVERED HEAD** project and 'Freddie, Joe and I are also talking about doing **FAR FROM THE MADDING CROWD** with you', 20 August 1965.

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**JRS/4/8**

Folder labelled 'Darling Correspondence' containing:

**i)**

Letters to JRS from Frederick Raphael 1964 -1965 regarding script alterations, new ideas and references to the disagreements with Joseph Janni and hope that good relations can be restored.

**ii)**

Copy of letter from JRS to Alec Guinness asking him to consider an 'important, though not very long' part in the film, 2 May 1964.

**iii)**

Copy of letter from JRS to Paul Newman asking him to consider an 'interesting part' in the film, 4 May 1964.

**iv)**

Correspondence between JRS, George Maharis and Marion Billings [GM 's Agent] regarding a role in the film, in which JS admits that because of backing difficulties the lead parts are to be played by 'marquee names in England', May - August 1964.

**v)**

Correspondence between JRS, Joe Janni and Maximilian Schell regarding the abandonment of any plans to cast Schell as Robert, 5 - 11 June 1964.

**vi)**

Copy of letter from JRS to John Cassavetes, apologising for being unable to cast him as 'Robert' due to pressure from backers to use a British actor, 17 August 1964;

Reply from John Cassavetes to JRS thanking him for the letter, 2 September 1964.

**vii)**

Letter to JRS From ?[name illegible] refusing the offer of editing the film, 18 August 1964.

**viii)**

Letter to JRS from Pamela Mann refusing the offer to do Continuity on the film, 6 August 1964.

**ix)**

Letters of rejection from JRS to the following: Lotte Selwyn, Umberto Orsini, Claude Watson, Faith Kent, Garry O'Connor, John Walker, Simon Relph, July 1964 - January 1965.

**x)**

Letters to JS from David Ffolkes (Set Decorator on the film), July 1964 - August 1965.

**xi)**

Letters from BBFC regarding censorship issues and cuts, 29 September 1964 - 22 June 1965.

**xiii)**

Miscellaneous letters from Annette [?] regarding the film, attending a screening, c.1964-1965;



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JRS/4/8 [ctd]

xiv)

Letter from Jerry Hellman, Warner Bros, enquiring about Schlesinger's plan to include a colour sequence in the film, 29 October 1965; With JRS reply , 3 November 1965.

xv)

Letter to JRS from Dick Levy regarding the similarities between the Diana character and Sue[?] on whom she was based; With Copy of reply from JRS, May - June 1966.

xvi)

Miscellaneous letters and notes [author's unknown] with some foreign press-cuttings, 1965-1966.

xvii)

Letter to JS from E.W. Eades who lent his garden for filming complaining that he was promised stills and never received them, 23 March 1965.

xviii)

Two telegrams possibly from Dirk Bogarde to Schlesinger while filming on location in Capri, October 1964; with telegram to JS from Ed Harper congratulating him on the rushes, October 1964.

JRS/4/9

Copies of letters to the following artists apologising for their roles in the film being affected by cutting the scene at the Food Fair : Fanny Craddock; Sam Costa , [with Costa's reply]; Terry Downes, April 1965.

JRS/4/10

Post-Production letters of thanks to and from JS and cast/ crew, including:

From **Dirk Bogarde** 'I found Robert a sod to play because he didn't always seem to be within my grasp' and 'Please let me work with you again actors need direction but dolly genius directors are a super bonus.', nd;

Letters from: Dario Cecchi [Mentions villa scenes];

James Clark [Editor];

Serafina Di Leo;

Vernon Dobtcheff [handwritten note];

Tomino Gazarelli;

Peter Handford [Sound Recording];

John Harris [Camera Operator] in JRS's reply he mentions editing problems, getting John Dankworth to do the music and 'the performances are all good, although Dirk Bogarde, basically is miscast in the most difficult and unrewarding role in the picture', 5 February 1965.

Peter Harcourt [Film Critic], mention of Julie Christie on front cover of 'Sight & Sound', 2 December 1964.

From Julie Harris [Costume designer] thanking him for enabling her to get her award and apologising for not being able to do **FAR FROM THE MADDING CROWD**, nd; with copy of JRS reply, 24 May 1966.

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JRS/4/10 [ctd]

From **Laurence Harvey** [including letter complaining that JRS had put a close-up of Harvey 'in the seduction scene with Julie and it is without exception one of the most horrendous faces to be seen on the screen for all time..I am now making my own insane plea to ask you to remedy this'; also mentions a future project 'HAMMER HEAD' which could make 'James Bond look like Shirley Temple', March 1965;

Letter from **Ken Higgins** [Director of Photography] mention of the film being too long and the villa scenes having to go;

Letter from **Dorothy James** [Partner of Ian Bannen?], in JRS's reply he mentions SEVERED HEAD project, **FAR FROM THE MADDING CROWD**, how good he thought **Ian Bannen** was in **THE HILL (GB,1965)** and what an awful film **ROTTEN TO THE CORE (GB,1965)** was, August 1965;

- **Joe Levine**, copy of letter from, JRS thanking him for his compliments about the film and his marketing of it, August 1965;
- **Paul Scofield**, copy of letter from JS inviting him and his wife to a private showing;
- **Jose Luis De Villalonga**;
- **Hugh Weldon** [Copy of letter from JRS recommending **James Clark** and his film **SENGHENYDD (GB,1964)**]

JRS/4/11

Miscellaneous letters of congratulation, 1965 - 1966.

JRS/4/12

Correspondence regarding screenings/ Awards for the film and Reviews including:

- Copy of letter from JS to David Lean requesting that **Julie Christie** be released from Dr ZHIVAGO to fly to London for the film premiere, 27 August 1965;
- Letter confirming that **DARLING** was shown at the Moscow Film Festival, January 1966.
- Telegram informing JRS that the New York Film Critics have awarded **DARLING** Best Picture, **Julie Christie** - Best Actress and himself best director, January 1966.
- Letter informing JRS that **DARLING** has been voted one of the ' Film Daily Ten Best pictures of 1965', April 1966;
- Correspondence with **Gretchen Weinberg** regarding an article for 'Film Heritage' based on an interview with JRS and a subsequent dispute arising from it, January- February 1966;
- Letter to JS from Robert Aldrich regarding a review in 'Close-Up' magazine, February 1966.

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**JRS/4/13**

Telegram from **Joe Levine** informing JRS he has an Oscar nomination for best director, 1966;

Letter from **Jack Lemmon** to JRS congratulating him on the film and mentioning that he will be presenting the award for best director, 11 March 1966; Copy of letter to Jack Lemmon from JRS regretting he is unable to attend the Oscar ceremony, 5 April 1966.

**JRS/4/14**

Letter to JRS from Richard Gregson [London International Artists] regarding percentage profit shares, 5 February 1968.

**JRS/4/15**

Green Leather Scrapbook of cuttings,  
November 1962- December 1995.

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**FAR FROM THE MADDING CROWD (GB,1967)**

[Director: John Schlesinger; Producer: Joseph Janni;  
Screenplay: Frederick Raphael based on the novel by Thomas Hardy;  
Cast: Alan Bates, Julie Christie, Terence Stamp, Peter Finch]

**JRS/5/1**

Shooting Script - 'Final Screenplay', heavily annotated by John Schlesinger, August 1966 [Blue leather binding]  
The following items are also bound with the script:  
- Memos between JRS and Joseph Janni/Frederick Raphael regarding 'The Malthouse' and 'Knife-grinding' scenes, September - November 1966;  
- Typescript outline of 'Sheep sequence' with photocopied storyboard for the sequence, nd;  
- Page of storyboard of a sequence between Bathsheba and Troy, nd;  
- Shooting Schedule, 28 December 1966;  
- Pages of script revisions, 25 January 1967;  
- Location call sheet, issued 12 December 1966.

**JRS/5/2**

Loose pages from lined spiral bound notebook, containing Schlesinger's rough manuscript notes on sequence of scenes, nd.

**JRS/5/3**

Storyboards [Black felt pen]  
sequence in Abbotsbury Barn celebrating the Harvest/Wedding of Bathsheba to Troy; the storm; Gabriel and Bathsheba's struggle to cover the hay ricks, nd;  
Storyboard (single large sheet) showing Troy gambling at a cock fight, nd.

**JRS/5/4**

Programme - performance of 'Far From The Madding Crowd' by Thomas Hardy and Camyns Carr, performed at the Royal Globe Theatre, London c.Late 19th century.

**JRS/5/5**

'Deletions Approved By Mr. John Schlesinger for the Domestic General Release , 29 January 1968.

**JRS/5/6**

Folder marked 'Producers Statements' containing Royalty Statement, Producer/participant statements, September 1968 - March 1995.

**JRS/5/7**

Programme - Royal World Charity Premiere at the Odeon Theatre, Marble Arch, 16 October 1967.

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**JRS/5/8**

Two tickets - Royal World Charity Premiere at the Odeon Theatre, Marble Arch, 16 October 1967.

**JRS/5/9**

Hardbound Scrapbook containing British press cuttings, August 1965 - December 1995  
Loose cuttings c.1973.

**JRS/5/10**

Hardbound scrapbook containing USA press cuttings, September 1967 - October 1967.

**JRS/5/11**

Twelve Black & white publicity photographs of Julie Christie, John Schlesinger, Terence Stamp and Fiona Walker at an unidentified function [possibly World Premiere, London], c.1967.

**JRS/5/12**

Letter from Mrs H.Scott Osburn [an American fan?] regarding her reaction to the film and its screening in Richmond, Virginia, 17 June 1969; Schlesinger's returned letter of reply marked 'Deceased', 18 July 1969.

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**MIDNIGHT COWBOY (US,1969)**

[Director: John Schlesinger; Producer: Jerome Hellman;  
Screenplay: Waldo Salt, based on the novel by James Leo Herlihy;  
Cast: John Voight, Dustin Hoffman, Sylvia Miles, Brenda Vaccaro,  
John McGiver, Ruth White]

**JRS/6/1**

Early Draft Screenplay by Waldo Salt, 2 November 1967.

**JRS/6/2**

Folder of Two Typescript screenplay drafts, with revisions from  
22 November 1967 - 15 January 1968.

**JRS/6/3**

Blue & Gold Leather ring-bound folder containing typescript  
screenplay draft with revisions from 2 February 1968 -  
17 April 1968;  
Folder also contains loose typescript notes 'Coconut scene  
revised plan', 1 May 1968.

**JRS/6/4**

First Draft Screenplay by Jack Gelber, annotated by Schlesinger,  
nd.

**JRS/6/5**

Blue Leather Bound Shooting Script [Final?], by Waldo Salt, heavily  
annotated by Schlesinger, with revisions February - August 1968.

**JRS/6/6**

Photocopied version of JRS/6/5.[Loose-leaf]

**JRS/6/7**

Release Script [Export Version], May 1969.

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JRS/6/8

Folder labelled 'Midnight Cowboy (II) & Notes' containing :  
Typewritten notes on script by JRS, nd;  
'Flashbacks in the novel', nd;  
'Notes On Midnight Cowboy by Waldo Salt', 21 August 1967, with an attached note from JRS 'Much impressed with Waldo Salt Notes, would engage him immediately', 26 August 1967;  
Copy of letter to Jack Gelber from Schlesinger, discussing the script, the original novel and an encounter with a 'lonely, desperate, drunken woman' in a pub while filming **FAR FROM THE MADDING CROWD** in Dorset and seeing similarities between her and the Joe Buck character, 31 October 1966;  
Letter from Jack Gelber to Schlesinger discussing the character of Joe Buck, 8 November 1966;  
Notes 'New Scenes And Images To Be Incorporated', dictated by Jerome Hellman, May 1966.  
Letter to JRS from Al Molzell asking to be considered as Director Of Photography on the film, 10 October 1966; With copy of JRS reply, 21 November 1966;  
Letter to JRS from Judy Scott-Fox asking him to consider Aram Avakian as editor on the film, 1 December 1966.

JRS/6/9

Folder labelled 'Midnight Cowboy Casting Correspondence, 1968', containing:  
Two black & white publicity photographs of **Dustin Hoffman**, one marked 'Rico', nd;  
Publicity photograph of **Lee Majors** with letter of recommendation from Brian Maller and publicity for **WILL PENNY (US,1967)** in which Majors appeared, 17 April 1967.  
Publicity Photograph of **James Caan**, information handout on Caan's career and measurements, nd;  
Publicity photograph of **Alex Cord**, with letter of recommendation from Don Wolf [Agent?], 10 May 1968;  
Publicity photograph of **Gary Lockwood**, with information on career to date, nd;  
Publicity photograph of **Sterling Clark**, with details of career to date, nd;  
Publicity photograph of **Peter Lopico**, with details of career attached to the reverse, nd;  
Eight black & white publicity photographs of **Jeff Cooper** [a.k.a Stuart Cooper], with telegram to JRS from Cooper stating the part was written for him, October 1967.  
Career information on Dutch Anderson, nd;  
Letter to JRS from **James Fraser** regarding possible casting of actor **Michael Parkes**, with JRS' reply, May 1967.  
Correspondence regarding possible casting of **Robert Foster**, January - March 1967;

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**JRS/6/9 [ctd]**

Publicity photographs of **Gil Rankin** and **Lincoln Deyman**, with letter of Recommendation from **Jerome Hellman**, insisting that **Gil Rankin** is his first choice for Woodsy Niles, 20 August 1968;

Copy of memo from JRS to Marion Dougherty, listing actors for the parts of Shirley and Towny as suggested by **Dustin Hoffman**, including **Robert Duval** for O'Daniel, admiring **Geraldine Page** and recommending they consider Waldo Salt's daughter **Jennifer Salt** for Anastasia Pratt, 1 March 1968;

Copy of letter from JRS to **Kiel Martin**, apologising for being unable to cast him as Joe Buck, 11 March 1968;

Copy of letter from JRS to **Don Stroud**, regretting he is unable to cast him, 11 March 1968;

Copy of letter from JRS to **Michael Sarrazin**, regretting that having to chose between him and **Jon Voight**, they had gone with Voight owing to Sarazzin's other contractual obligations, 13 March 1968.

Copy of letter to **Ruth White** from JRS expressing his delight that she has agreed to play the part of Sally Buck and mentioning their departure for Florida and Texas to choice locations and a 'nice pink Sally Buck house', 6 April 1968;

Memo from **Jerome Hellman** to JRS regarding **Brenda Vaccaro**'s insistence that the nipples of her breasts will not be shown in the released film and **Sylvia Miles** not being encouraged to gain weight for her role, 17 May 1968;

Memo from Jerome Hellman to Marian Dougherty regarding the casting of Woodsy Niles, Ralph and the Cafeteria Manager, 22 July 1968.

**JRS/6/10**

Folder labelled 'Cast & Crew Telephone List' containing Cast List, 30 April 1968;

Personnel List, 27 May 1968, with corrections, 31 May 1968;

Midnight Cowboy 'Company Contact List', nd.

**JRS/6/11**

Folder labelled 'Midnight Cowboy - Locations', containing:

Memo from JRS to Jerome Hellman 'Area Covered In Texas Location Recce', 5 March 1968;

List of Texas Locations needed, 3 April 1968;

'Itinerary for Reconnaissance Trip', including JRS, Jon Voight, and Jerome Hellman , 4 - 10 April 1968.

**JRS/6/12**

Studio Floor Plan For 'Props, Ratso's 'X' Flat', with alterations made in pencil, nd. [Two copies]



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### JRS/6/13

Folder labelled 'Production Notes, 1968' containing:  
Letters requesting work on the film, March - April 1968;  
Letter from **James Herlihy** regarding his opinion of the script and work that needs doing on it, with a reply from JRS expressing his delight with Hoffman and optimistic search for Joe Buck, 10 February - 1 March 1968;  
Note from **Jon Voight** 'Dear John , You Know I Am Profoundly grateful', nd;  
Correspondence regarding use of excerpts of films and from US TV and commercials, 1968.  
Grading notes;  
Memos regarding script changes;  
Cast list (not in contractual order), nd;  
Memos regarding screen credits, 1969;  
Memo regarding above and below the line budget figures, 7 March 1968;  
Letter from JRS to singer **Donovan** [Leitch] regarding the prospect of him composing a score for the film 18 September 1968;  
Sheet music for 'The Midnight Cowboy' by Frank Rattigan and Gloria Worthy with attached note offering it as a theme song for the film, 22 August 1967.

### JRS/6/14

Folder labelled 'Midnight Cowboy/Jerome Hellman' arranged chronologically 1966 - 1984, including:-  
Correspondence between JRS and Jerome Hellman regarding, script-writers [initial dealings with **Jack Gelber**, disappointment with his efforts and eventual engagement of **Waldo Salt**], casting, budget, US Certification issues, approaching **Francis Ford Coppola** as script-writer [15/6/1966], Financial matters, tax plans; Post-production issues, screenings, academy awards, press reviews, distribution, receipts, TV screening, Profit shares, legal disputes;  
Copy of letter from JRS to Hellman mentioning progress on **FAR FROM THE MADDING CROWD** and expressing worries about **Julie Christie**'s thinness and her not being right as a buxom country wench [12/8/1966];  
Letter to JRS from Hellman regarding **Robert Redford**'s interest in playing Joe Buck [5/10/1966] and JRS reply to Hellman doubting Redford would be right for the role [ 22 October 1966];  
Draft letter from JRS [in his eighth week of filming in Dorset] to Jack Gelber giving his first feeling about what he wants from the script, nd;  
Copy of agreement between Pan Arts Company [Hellman] and United Artists Corporation, 30 November 1966;  
Copy of letter from JRS to Hellman expressing doubts about Jack Gelber's script for the film, [3/1/1967];  
Initial list of actors Hellman is considering for Joe Buck [including Voight and **Alan Alda**], 24/1/1967;

JOHN SCHLESINGER

**JRS/6/14 [ctd]**

Letter to JRS from Hellman regarding a screening of **Francis Ford Coppola's YOU'RE A BIG BOY NOW (US,1966)** and how a subsequent meeting with Coppola to discuss the film convinced him that **MIDNIGHT COWBOY** should be shot in Black & White [7/2/1967];

Letters from Hellman to JRS suggesting ' the young actor **Dustin Hoffman...** as a good possibility for Ratso..' [21/2/1967] and subsequent letters regarding signing Hoffman, March 1967;

Letter from Hellman to JRS mentioning difficulty in getting Donovan to score the film and **Bob Dylan's** interest, 8 October 1968;

Issue of Newsreel with front page feature on the funeral of **Martin Luther King Jr**, 1968;

**JRS/6/15**

Folder labelled 'Midnight Cowboy - Financial' containing correspondence, sales & distribution accounts, profit shares, and legal correspondence regarding visa/passports for working in USA, 1968 - 1986.

**JRS/6/16**

'Editing Notes' , [15 typewritten pages] by JS, 24 October 1968.

**JRS/6/17**

Folder labelled 'Midnight Cowboy - Publicity' including Preliminary background information hand-outs issued by United Artists, nd. Small Pressbooks, information folders;

**JRS/6/18**

Folder labelled 'Midnight Cowboy - General Publicity' including:- Correspondence regarding press releases, interviews, copies of press coverage and some post production publicity, 1968 - 1969.

**JRS/6/19**

Folder labelled 'Midnight Cowboy - Screenings' including List Of 'Opinion Makers', nd;

John Schlesinger's Invitation to a screening at the Astor Theatre, Broadway, 8 May 1969

Original artwork by Bob Bednarski for invitation to Francesco Scavullo's midnight party in honour of John Schlesinger, 11 May 1969 [ with Party invitation list];

'Opening Night' invitation list, May 25 1969;

Outline of Key screening dates [London], 2 July - 11 September 1969;

Invitation lists to London screenings

Invitation to the Gala Premiere Night, London Pavilion, 25 September 1969;

JOHN SCHLESINGER

**JRS/6/20**

Folder labelled 'Midnight Cowboy - Good Wishes, Congratulations, Thanks' including:

Letters of congratulations from **Penelope Gilliat, Jon Voight, Trader Faulkner, Derek Ware, Victor Lyndon, Marika Rivera, John Box, Charlotte Selwyn, Cyril Frankel, Larry Kramer, John Sainsbury, Theo Cowan, Charlotte Levy, Anthony Page, Tab Hunter, Arnold Wesker, Terence Stamp, Basil Rayburn, Richard Attenborough, Otto Plaschkes, Martin Rosen, Janet Suzman, Roy Boulting, Helmut Berger, Barnard Hughes, Joseph Janni, Jean Shrimpton, Vernon Dobtcheff, Father Gene. D Phillips, 1969.**

**JRS/6/21**

Letters/ telegrams/ cards of congratulations from family, friends and fans, 1969.

**JRS/6/22**

Folder labelled 'Congratulations Director's Guild & Nom' containing, letters, notes, advertisements, relating to Schlesinger's Best Director Award by the Director's Guild Of America, Inc, 1969; Nomination Certificate for Golden Globe Award [Best Director], Hollywood Foreign Press Association, 1969.

**JRS/6/23**

Folder labelled 'British Award' containing letters of congratulations, telegrams and cards for SFTAs [Society Of Film And Television Arts] and other awards and nominations, including telegram of congratulations from **Roy Boulting** with copy of reply from JRS, with references to Hoffman 'resolutely refusing to associate himself with the picture' and description of **Ian Bannen**'s nervousness on **SUNDAY BLOODY SUNDAY** set, 11 March 1970; Programme for the SFTA Presentation of 1969 Awards, 8 March 1970; Correspondence and information hand-out regarding the Berlin Film Festival screening, 5 July 1969.

**JOHN SCHLESINGER**

**JRS/6/24**

Folder labelled 'Oscar Correspondence' containing letters, telegrams, relating to nomination and award of Oscars April - June 1970, including correspondence from:-

**Waldo Salt, Ian Bannen** [Included in the reply from JRS is an apology for Bannen's leaving SUNDAY BLOODY SUNDAY 23/4/1970]; **Humphrey Burton, Dirk Bogarde** [with copy of JRS reply mentioning **DEATH IN VENICE (IT,1971)**, that he was approached to direct 'Fiddler On The Roof', problems with **Joseph Janni** 23/4/1970]; **Bryan Forbes; Monty Berman; Paul Monash; Irving Kershner; Alec McCowen; Freddie Francis; Larry Kramer; Julie Andrews & Blake Edwards; Andre Previn & Mia Farrow; Julie Harris; James Carreras; James Leo Herlihy; John Trevelyan [BBFC]; Richard Attenborough; Milos Forman; Jack L. Warner, John Barry, George Belbin, Mark Shivas, Terence Davies, Jack Valenti, Jonathan Kramer, Kirk Douglas, Fred Caruso, Paulin Vieyra, Basil Dearden.**

**JRS/6/25**

Letters of Oscar congratulations from colleagues, friends, family and fans, April 1970.

Trade press advertisements for nominations and congratulations, 1970.

**JRS/6/26**

Programme - 42nd Annual Academy Awards Presentation, 7 April 1970;

Invitation - 42nd Academy Awards, 7 April 1970;

Receipt for Academy Award Statuette, with air freight invoice, 23 April 1970.

**JRS/6/27**

Leather bound scrapbook labelled 'British Press', containing cuttings 27 July 1968 - 30 January 1970.

**JRS/6/28**

Leather bound scrapbook labelled 'British Press 2', containing cuttings 30 January 1970 - 4 April 1992

**JRS/6/29**

Green leather bound scrapbook labelled 'American Press' containing cuttings

26 August 1968 - May 1970

**JRS/6/30**

Blue leather bound scrapbook labelled 'Continental' containing cuttings [some with typescript English translations], October 1969 - April 1970.

## JOHN SCHLESINGER

### JRS/6/31

Publicity still of Dustin Hoffman as 'Ratso', nd;  
Seven sheets of black & white contact prints [possibly at screening?, including **Schlesinger, Ursula Andress, Warren Beatty, Lloyd Bridges, Michael Caine**, nd;  
Six black & white photographs of Schlesinger being interviewed in a garden, nd;  
Nine colour transparencies of Schlesinger, nd.

### JRS/6/32

Envelope marked 're-release MIDNIGHT COWBOY, February 1994 - Press Coverage' containing:  
publicity hand-outs, photocopies of 'trade press', 'New York', 'Broadcast', 'Magazine', 'Box Office';  
'Summary Of Additional breaks';  
Miscellaneous loose cuttings;  
Issue of 'The New Yorker' February 1994 containing article 'John Schlesinger, Joe Buck and Ratso', 28 February 1994:  
Distribution statement at 25 November 1978, with a letter from accountants regarding TV residuals on the film, 25 January 1979.

## SUNDAY BLOODY SUNDAY (GB,1971)

[Director: John Schlesinger; Producer: Joseph Janni; Script: Penelope Gilliat, David Sherwin;  
Cast: Peter Finch; Glenda Jackson; Murray Head; Peggy Ashcroft; Tony Britton, Maurice Denham]

### JRS/7/1

Screenplay by Penelope Gilliatt, marked '1st Script', 1968.

### JRS/7/2

Screenplay by Penelope Gilliatt, marked '2nd Script', 1969.

### JRS/7/3

Screenplay by Penelope Gilliatt, marked 'Final Script', August 1969.

### JRS/7/4

Shooting Script, Schlesinger's own copy, heavily annotated, with storyboarding,  
February 1970. [Bound in blue leather]

### JRS/7/5

Shooting Script - Photocopied version of JRS/7/4, bound in a blue folder, February 1970.

**JOHN SCHLESINGER**

**JRS/7/6**

Shooting Script - Photocopied version of JRS/7/4, loose-leaf, [incomplete?], February 1970.

**JRS/7/7**

Release Script, 16 May 1971.

**JRS/7/8**

Three folders containing Script Breakdowns, c. July/ August 1969.

**JRS/7/9**

Folder marked ' Script Notes, etc' containing:  
Character Breakdown and synopsis by Penelope Gilliatt, nd  
Partial re-writes by [Penelope Gilliatt?], March - October 1970;  
Memo between Joseph Janni and Schlesinger regarding script amendments, February 1970;  
'Dialogue Change' 25 March 1970;  
'New scene', 7 May 1970;  
'Revision of opening scene' by Ken Levinson, 15 May 1970.  
List of political headlines, 18 March 1970.

**JRS/7/10**

Studio Floor Plan/ Elevations and layout of Interior 'Daniel's Bedroom & Bathroom Comp' [folded], 6 February 1970.

**JRS/7/11**

'Provisional Shooting Order', 29 December 1969;  
'Artistes' Dates In Order Of Shooting', 29 December 1969.

**JRS/7/12**

Envelope addressed to Luciana Arrighi, [Designer], containing black & white and colour location photographs, postmarked 16 October 1969.

**JRS/7/13**

Folder labelled 'Synagogue', containing:  
Script excerpts, storyboarding, notes relating to the synagogue sequence, nd;  
'Order Of Events Of Barmitzvah Service', nd;  
Summary of 'Synagogue sequence', June 1970.

JOHN SCHLESINGER

JRS/7/14

Folder labelled '**Penelope Gilliatt**' containing:  
Correspondence between Schlesinger and Gilliatt September 1967 - February 1971, discussing the script; loving **Glenda Jackson** in **WOMEN IN LOVE (GB,1969)** and preferring her to **Jean Simmons**, hopes that **Ian Bannen** is 'loosening up', with pages of script re-writes and extra dialogue;  
Invitation to a cocktail launch party of Gilliatt's book 'Come Back If It Doesn't Get Better', 15 May 1969;  
Copy of letter to Gilliatt from **Joseph Janni**, warning her not to create the impression that **SUNDAY BLOODY SUNDAY** had been her own idea. Janni insists that the initial idea had been his and Schlesinger's and they approached Gilliatt and other writers [David Sherwin, Ken Levison], 28 August 1971;  
Miscellaneous Gilliat articles from 'The New Yorker', February - April 1968.

JRS/7/15

Folder labelled 'Joseph Janni' containing:  
Correspondence between Janni and Schlesinger regarding script, screenings, book of the film, billing, publicity, reviews, censorship, 29 January 1970 - January 1972;  
Editing 'Notes from JJ on viewing 20/11/1970';  
Copy of letter from Janni to Penelope Gilliatt expressing his concern that the script is improved but the dialogue is not fluent enough, and that **Vanessa [Redgrave]** is interested

JRS/7/16

Folder labelled 'Bloody Sunday - Casting & Crew Suggestions' containing:  
Correspondence in which **Paul Scofield, Vanessa Redgrave, Zoe Caldwell, Maggie Smith, Alec McCowan, Harold Pinter [as Daniel], Billy Whitelaw [Alex], Paul Nicholas [Bob], Michael Bryant, Clive Francis, Nigel Davenport** are being considered, March 1968 - October 1969;  
Lists of casting suggestions from agents and **Miriam Brickman** [Casting Director], September 1969 - January 1970;  
Cast List, 13 March 1970 [**Ian Bannen** as Daniel];  
Cast List, 5 August 1970 [**Peter Finch** As Daniel];  
Unit Lists, 28 January 1970 & 9 June 1970.

JRS/7/17

Letters from and to actors unsuccessful in their applications for roles, July 1969 - July 1970  
[Including **Christopher Timothy, Rachel Kempson and Jeremy Brett** [20/11/1969 with an undated note from Brett].

JOHN SCHLESINGER

**JRS/7/18**

Folder labelled 'Cutting Notes During Shooting', containing manuscript and typescript notes made by John Schlesinger on viewing rushes, February - July 1970.

Folder of notes 'Cutting Notes After Rough Cut', September - December 1970;

Folder labelled 'JS Notes - Misc' containing manuscript notes on cuts, 'Notes After Running Optical' 2 March [1970?];

Notes 'Alterations To Be Made After U.S. Running', 11 January 1971.

**JRS/7/19**

Folder labelled 'JRS Legal' containing correspondence, relating to contracts, cutting, publicity, credits, financial matters, May 1969 - May 1972.

**JRS/7/20**

Folder labelled 'Bloody Sunday 1', containing correspondence relating to:

casting, production issues, Children's Performances Regulations, publicity, letters of thanks from cast & crew, festival screenings, 1969 - 1973;

Letter of refusal from **Paul Scofield**, 2 October 1969;

Letter of acceptance from **Simon Relph**, 26 October [1969?];

Letter from **Ken Russell** asking if Schlesinger could release George Ball [props man] early to start work on **THE DEVILS (GB,1971)**, and copy of Schlesinger's letter apologising for being unable to, 18 June 1970;

Note from **Glenda Jackson** thanking Schlesinger for his telegram, nd;

Letter from **Hugh Hefner** thanking Schlesinger for arranging a print for a private screening of the film in his home, 19 October 1971;

List of people no longer in the film, 19 March 1971;

Letter from Richard Lester on **BED SITTING ROOM (GB,1969)** letter-headed paper, thanking Schlesinger for a gift of brandy, 21 December 1970;

Letters from **Paul Bailey, Nigel Douglas, Penelope Gilliatt, Michael Franklin, Rabbi Morris Nemeth, James Stevens** [musician], **Robert Wilde** [cast], **Michael Bates** [cast], **David Harcourt, Marie Burke, Derek Oldfield, Patsy Smart, Gideon Kolb, Lawrence Turman.**

**JRS/7/21**

Folder marked 'Miscellaneous' containing:

Black and white photograph of seated woman [**Penelope Gilliatt?**];

Guest lists for first screening [various drafts], June 1971;

List of British Cinemas showing the film July - September 1971;

Invitation to World Premiere at the Leicester Square Theatre, 1 July 1971;

Small publicity item for first screening for Members of the Academy Of Motion Picture Arts And Sciences, 26 September 1971;

List of guests for US screening;



**JOHN SCHLESINGER**

**JRS/7/21 [ctd]**

Itinerary for John Schlesinger's US promotional visit, 24 - 29 September 1971.

**JRS/7/22**

Folder Labelled 'Miscellaneous' containing:  
Art work for publicity [paste-ups, watercolour sketches, nd.]

**JRS/7/23**

Folder labelled 'Inter Office memos' containing memos between Schlesinger, Janni, Myer P.Beck, Michael Oliver and others, October 1969 - April 1972.  
[Subjects discussed include Script Content, Synagogue Scene, Distribution, censorship, Cuts, Publicity, advertising, exploitation, budget, Film Festivals, Oscar Nominations, Box office].

**JRS/7/24**

Folder labelled 'Publicity', containing:  
Small pressbooks/ Information folder/Production notes, nd;  
Press advertisements;  
Invitation to Press Show, Leicester Square Theatre, 28 June 1971;  
Details of BBC interview, Radio 4, 4 July 1971;  
Lists of Press coverage;  
Transcript of BBC interview between **Bernard Levin/Colin Davies** [Radio 4], 6 August 1970;  
Transcript of BBC [Radio 4] interview of **Glenda Jackson** by Martin Esslin, 5 August 1970.

**JRS/7/25**

Folder of loose press-cuttings [mainly US] October 1971.

**JRS/7/26**

Green Scrapbook labelled 'British Press' containing  
British Press Cuttings September 1969 - July 1971.

**JRS/7/27**

Green Scrapbook labelled 'British Press. 2' containing  
British Press Cuttings, September 1971 - December 1971.

**JRS/7/28**

Green Scrapbook labelled ' American Press' containing  
US Press cuttings September 1971 - December 1971.

**JRS/7/29**

Red leather bound scrapbook labelled 'Foreign' containing  
Foreign [non English speaking] Press Cuttings, some with typescript  
English translations,  
22 September 1971 - May 1972.

JOHN SCHLESINGER

**The DAY OF THE LOCUST (US,1974)**

[Director: John Schlesinger; Producer: Jerome Hellman;  
Script: Waldo Salt based on the novel by Nathaniel West.  
Cast: Donald Sutherland, Karen Black, Burgess Meredith, William  
Atherton, Geraldine Page, Richard Dysart]

**JRS/8/1**

Shooting Script - Revised 3rd Draft, April 1972.

**JRS/8/2**

Blue leather-bound Shooting Script [Schlesinger's own copy], heavily annotated with notes and drawings, nd [revisions October 1973 - March 1974].

**JRS/8/3**

Photostat version of JRS/8/2.

**JRS/8/4**

Release Script, 12 March 1975.

**JRS/8/5**

Breakdown [by Schlesinger] of 'The Day Of The Locust' by Nathaniel West, nd.

**JRS/8/6**

Breakdown of Draft Screenplay, nd.

**JRS/8/7**

Folder labelled ' Day Of The Locust - Notes' containing  
Manuscript notes on Tod Hackett by Barry Brown, nd;  
Typescript 'Notes on Day Of The Locust', nd;  
Re-write outlines, 20 February 1973;  
'Newspaper headlines 1938-1939', nd;  
'Premiere Outline', 6 March 1974;  
Memo from Michael Childers to Waldo Salt listing '1930s Slang words', 24  
October 1973;  
Typescript notes on editing, nd.

**JRS/8/8**

Folder labelled 'The Riot - Real/animated' containing script excerpts, annotated, January - March 1972.

**JRS/8/9**

Folder labelled 'Thirties & Research photos' containing:  
Publicity stills of Alice Faye and Dorothy Arnold, nd;  
Pages torn from fashion magazines (1970s) showing 1930's revival evening wear and hats.

**JOHN SCHLESINGER**

**JRS/8/10**

Large folder labelled 'Research' containing:  
'Research Report', January 1971;  
Photocopied images of cars, costumes, Hollywood stars, buildings,  
interiors.

**JRS/8/11**

Folder labelled 'Drawings & Photos' containing  
Storyboards [original and photocopies], nd;  
Polaroid locations shots.

**JRS/8/12**

Folder labelled ' Test Scene' containing script excerpts for use in  
tests, nd.

**JRS/8/13**

Make-Up Test Notes, 27 September 1973.

**JRS/8/14**

Continuity Notes, 28 March 1972.

**JRS/8/15**

Folder labelled 'Photos Of Artists Cast' containing:  
Polaroids, black & white publicity stills;  
Memo from Jerome Hellman re casting, 5 September 1973;  
Three stills of **Donald Sutherland** in **DON'T LOOK NOW (GB,IT,1973)**;  
Envelope marked 'Photos of artistes not cast with some principals'  
[containing twenty eight Polaroids].

**JRS/8/16**

Folder labelled 'Cast & Crew Lists' containing  
Cast & Unit lists, October - November 1973;  
Post-Production Unit list, 17 April 1974.

**JRS/8/17**

Folder labelled 'Memos - DAY OF THE LOCUST' containing  
inter office memos between Schlesinger, Jerome Hellman, Richard  
MacDonald, Ann Roth, Jim Clark and others, 26 September 1973 - 11  
February 1974.  
[Subjects include: Images used in the film; locations; publicity; slang  
words; shooting order; Popular songs to be used; Party Scene at Homer's;  
Titles for the 'Blue Movie'; Karen Black's wardrobe; footage estimates;  
Stunt & Extras Breakdown; Notes after running 27 December 1973].

**JRS/8/18**

Folder containing John Schlesinger's DAY OF THE LOCUST legal/production  
correspondence 1970 - 1973, including letters from:  
**Bessie Love, Ronald Shedlo, Waldo Salt, Jerome Hellman** [re casting, Art  
Direction, editing, financing].

**JOHN SCHLESINGER**

**JRS/8/19**

Folder containing John Schlesinger's DAY OF THE LOCUST production and post-production correspondence 1973 - 1987, [regarding continuity, props, including letters of thanks from cast and crew, post-production issues, editing publicity, distribution, Golden Globe Awards,];

Also includes:

Letter from **Garson Kanin**, apologising for being unable to participate in the film, 4 September 1973;

Copy of rejection letter from JRS to **Ray Bolger**, 8 October 1973;

Letter from **Jean Arthur** regretting that the film is not her 'kind of stuff', nd;

Copy of letter to US Immigration Service in support of Richard Macdonald's application for H-1 Classifications, including details of his past work as Production Designer, nd;

Letter from **Milton Katselas** thanking Schlesinger for allowing him a preview of the unfinished film, 28 January 1974;

Letter from **Michael Douglas** thanking Schlesinger 'for the pleasure of seeing a little bit of your film. **Milos [Forman]** and I were super impressed..', 15 March 1974;

Copy of the Cinematograph Films (Animals) Act, 1937;

Letter of thanks from **Lelia Goldoni; Byron S.Paul; Bill Castle; Ann Roth; Conrad Hall;**

**JRS/8/20**

Folder labelled 'Legal & Financial' containing John Schlesinger's correspondence with solicitors Berger, Oliver & Co, and Paramount Pictures October 1970 - January 1975 regarding contracts, expenses, writing credits.

**JRS/8/21**

Folder labelled 'Music' containing:

Correspondence regarding music cues, suggestions of popular songs of the 1930s to be used in the film; Sheet music for songs including 'Hollywood', 'Tony's Wife', 'Small Fry', 'Blue Hawaii', 'Beat Of My Heart Is A Rumba', 'Swing High - Swing Low', 'Hot Voodoo' and others, nd.

**JRS/8/22**

Folder labelled 'Promo Material' containing:

Invitation and ticket to a reserved seat preview at Mann's Village Theatre, Westwood, USA, 21 April 1975;

Invitation to Press Show at Empire, Leicester Square, London, 12 June 1975;

Colour transparency of poster?;

Information Handbook, issued by Paramount Pictures, nd;

Press Cuttings of publicity;

John Schlesinger's invitation to a screening of the film at the Film Society Of The Lincoln Center, USA, 31 March [year?];

Invitation to 'Impressions Of Making A Movie' - Recent Paintings by Gladys Schwarz, 2 November [1975?].

**JOHN SCHLESINGER**

**JRS/8/23**

Folder labelled 'Publicity' containing:

Production Notes;

'A Proposal For The Publicity And Promotional Campaign For The Day Of The Locust', nd;

Correspondence, November 1963 - June 1975, regarding press interviews, itinerary for promotional tours, screening reports, poster art, report on PR for the film;

Correspondence regarding Cannes Film Festival, draft statements by Schlesinger for Cannes, April 1975;

Correspondence regarding problems at a screening of the film by Directors Guild Of America, 24 January 1980.

**JRS/8/24**

'The Day Of The Locust Diary' - typescript account of the making of the film by Schlesinger, nd.

**JRS/8/25**

'A Proposal For A Documentary On The Shooting Of DAY OF THE LOCUST' by Norman Yonemoto and Nick Ursin, nd;

Memo - 'Suggested Topics For Featurette', nd.

**JRS/8/26**

Green Scrapbook marked 'British Press' containing press cuttings October 1973 - September 1975.

**JRS/8/27**

Small purple scrapbook marked 'Foreign Press' containing Press cuttings relating to the screening at the Cannes Film Festival May 1975;

Menu card for 'Day Of The Locust' launch dinner at Cannes, 18 May 1975; French [language] Press kit;

Souvenir Cannes Film Festival Brochure with Day Of The Locust on front cover, May 1975.

**JRS/8/28**

Green scrapbook marked 'American Press' containing press cuttings September 1973 - April 1989.

**JRS/8/29**

Large Brown scrapbook marked 'U.S.A' containing press cuttings May 1975.

JOHN SCHLESINGER

**MARATHON MAN (US, 1976)**

[Director: John Schlesinger; Producers: Robert Evans/Sidney Beckerman;  
Script: William Goldman based on his own novel;  
Cast: Dustin Hoffman, Laurence Olivier, Roy Scheider, William Devane,  
Marthe Keller]

**JRS/9/1**

4th Draft Pre-Rehearsal shooting script - John Schlesinger's own copy,  
heavily annotated and illustrated, 15 September 1975 [with revisions  
October-December 1975].

**JRS/9/2**

Photocopied version of JRS/9/1  
[Photocopy]

**JRS/9/3**

Photocopied version of JRS/9/1 [Spiral bound folder].

**JRS/9/4**

Breakdown of William Golding's Novel 'Marathon Man' by John Schlesinger  
and Pat Kingsland, 20 November 1974.

**JRS/9/5**

Folder containing storyboarding, script excerpts, 'miscellaneous notes',  
nd.

**JRS/9/6**

List of possible actors for the Doc, Szell and Janeway characters, nd;  
Audition schedules March 1975 - January 1976.

**JRS/9/7**

Copy of letter from JRS to **Richard Widmark** regarding his reading for the  
part of Szell and their subsequent decision to cast **Laurence Olivier**,  
14 August 1975;

Letter to JS from **Richard Widmark** expressing his understanding and best  
wishes for the success of the film, 17 August 1975.

**JRS/9/8**

Staff and crew list, 12 December 1975;  
Staff & Crew list, New York, nd;  
Los Angeles principal cast list, nd.

**JRS/9/9**

Folder labelled 'JS rehearsal and cutting notes' containing inter office  
memos regarding:

'Rosenbaum/Old Szell Sequence', nd;

'Paris Cutting Notes' nd;

Continuity rehearsal notes, 25 September 1975 & 1 October 1975;

On -line continuity notes, 8 July 1976.

## JOHN SCHLESINGER

### JRS/9/10

Folder labelled 'Laurence Olivier' containing correspondence with **Laurence Olivier** and others regarding Olivier's wigs and accent, August - October, 1975;

Letter from Olivier to JRS stating that was 'entirely in agreement with you over the accent', 15 October 1975;

Dust-jacket of book on Olivier by John Cottrell showing Olivier as Henry V, nd;

CBS Press release stating that Olivier is suffering from a rare skin and muscle disease and is near death, 20 May 1976.

### JRS/9/11

Folder labelled 'Oliver' containing legal correspondence with solicitors Berger, Oliver & Co, regarding contracts, payments, receipts, advertising, June 1975 - March 1979.

### JRS/9/12

Folder labelled 'Music' containing correspondence regarding the score; Music credits; Use of Operatic music, May - September 1976.

Biographical notes [with photographs] of **Antonio De Almeida**, **Louis Quilico** and **Archie Drake**;

Programme for Portland Opera 1976-1977 Season;

Programme for Der Ring Der Nibelungen at the Seattle Opera, 15 July 1975.

### JRS/9/13

Folder labelled 'MM Correspondence' containing correspondence 1975 - 1985 on casting, publicity, distribution of prints, cuts, including: Telex from Robert Littman to JRS regarding the possible casting of **Oliver Reed** as 'Doc', nd;

Letter from William Golding regarding script changes, 24 February 1975;

Copy of letter from JRS to **Paul Scofield** suggesting he consider the part of 'Szell', 15 May 1975;

Reply from Scofield to JS refusing the offer as he will need to rest in the Autumn after 'The Tempest' run, 17 May 1975.

Letter from Olga Horstig-Primuz to JRS enclosing stills and publicity on actress **Mathe Keller**, 28 May 1975;

Letter from Arthur Poster [dental Surgeon] to JRS regarding suggestions for the filming of the teeth drilling/ torture scene, 21 October 1975;

Copy of letter from JRS to **Dustin Hoffman** regarding re-shooting of a scene to achieve the 'grey look', 14 November 1975;

Correspondence with **Nick Sgarro** [Script supervisor] regarding a dispute with Paramount in which Schlesinger intervened, March - April 1976;

Letter to JRS from Donald E. Zerial [member of the public] complaining about **Marte Keller's** nudity on the film, 14 December 1976.

Letter from Rozann Levin [member of the public] complaining about the content of the film and especially the torture scene which 'has also contributed to the fears of . people who must occasionally go to the dentist' 14 December 1976.

**JOHN SCHLESINGER**

**JRS/9/14**

Folder containing End Credits; Main Title Billing; Cast & Crew lists, July 1976.

**JRS/9/15**

Folder marked 'US Info On Marathon Man' containing:  
Detailed summary of each artist's deal, with start and finish dates, December 1976;  
Statement of 'Negative Cost', 31 December 1979;  
'John Schlesinger Tour ' - Travel Itinerary, October 1976.

**JRS/9/16**

Folder labelled 'Screenings' containing  
Small press-sheet;  
Information folder [Two copies];  
Invitation lists to New York press screening, 9 September 1976;  
Lists of acceptances and additional guests, August - September 1976.

**JRS/9/17**

Folder labelled 'Good Wishes/Congrats' containing  
letters, telegrams and cards from colleagues, friends and fans, , -  
December 1976 including  
Marilyn Putnam [Wardrobe Supervisor]; **Kevin McCormick ; Judy Scott-Fox; Joel Schumacher; Ben Dova; Waldo A. Fernandez; Conrad Hall** [long letter apologising for his critical approach to the film but expressing the hope that it will not damage their friendship or prospect of working together again, nd]; **Robert Evans; Jim Clark** [Editor, expressing thanks for being given 1% share of profits, 27/7/1976]; **Madge Kennedy** [cast]; **Peter Hall; Pierre Caro; Euan Lloyd.**

**JRS/9/18**

Scrapbook marked 'British Press' containing press cuttings  
22 October 1976 - 9 December 1995.

**JRS/9/19**

Green Scrapbook marked 'Foreign Press' containing press cuttings  
October 1976 - December 1976.

**JRS/9/20**

Brown scrapbook labelled 'U.S.A' containing press cuttings  
November 1975 - October 1976;  
Japanese Pressbook.



JOHN SCHLESINGER

**YANKS (GB,1979)**

[Director: John Schlesinger; Producers: Joseph Janni/Lester Persky;  
Script: Colin Welland/Walter Bernstein based on an original story by  
Colin Welland;  
Cast: Richard Gere, Vanessa Redgrave, William Devane, Lisa Eichhorn,  
Rachel Roberts]

**JRS/10/1**

'The Yanks' - A Film Treatment by Colin Welland, nd.

**JRS/10/2**

Script breakdowns, nd.

**JRS/10/3**

Synopsis 'Joan's Story', nd.

**JRS/10/4**

Screenplay - First Draft, by Colin Welland, March 1977.

**JRS/10/5**

Shooting Script - Final Draft, by Colin Welland & Walter Bernstein. John Schlesinger's own copy, heavily annotated and illustrated, 18 March 1978. [Blue leather binding with gold lettering].

**JRS/10/6**

Photocopied version of JRS/10/5

**JRS/10/7**

Large folder of script re-writes, February - September 1978.

**JRS/10/8**

Folder labelled 'Script Amendments' containing memos regarding script amendments, lists of scenes to be cut and suggestions for new scenes, January - May 1978.

**JRS/10/9**

Script adjustments needed for submission to US government, 1979-1981.

JOHN SCHLESINGER

**JRS/10/10**

Loose pages of storyboarding by John Schlesinger, nd.

**JRS/10/11**

Folder labelled 'Research' containing:

Book '...And Over Here' by Jean Lancaster-Rennie, George Reeve Ltd 1976;

Notes on 'Dance Hall Scene' [costumes, mood, decor etc];

Suggested alternative sequence in which a beaten black G.I. runs from his white pursuers to his lodgings where an elderly white couple care for him, nd;

Letters requesting tents, army supplies from the US Army, November - December 1977;

List of brands of cigarettes and chewing gum used in the period, December 1977;

List of Cinemas in the North of England that still retain organs, July 1977;

Memos from Terry Hodgkinson to Schlesinger/Janni regarding use of locations in and around Liverpool Docks, List of British Naval Ships sunk in action 1943, Use of flash bulbs by amateur photographers in 1942/1943, June - July 1977;

Letter from Halsey Marine International enclosing drawings of vessels of the WWII period, June 1977;

Letter from Phil Staniforth, offering the use of Warrington based brewery Greenall Whitely's archive of materials and hotels for the forthcoming production, February 1977;

Pathe Film Library list of relevant archive footage, 1940-1943;

Letters from members of the public with experience of the GI Brides and treatment of the Americans in England, 1976-1977;

Booklet - 'Port Of War' a history of the Port Of Liverpool during the 1939-1945 World War,

Mersey Docks And Harbour Board, 1946.

**JRS/10/12**

Folder labelled 'Casting Applications - USA' containing letter from agents and artists requesting consideration for work on the film, including

Letter from **Burt Reynolds** to JRS '..Don't forget the older actor who is anxious to work with you sometime', 9 September 1977;

Letter from Micheal Malansky suggesting **James Brolin** for the part of John and enclosing two publicity stills, 1 September 1977;

Letter suggestions **Jeffrey Lane, Paul Martin Land, Holly De Jong, Patrick Durkin, David Selby** and **James Farantino**, 1977 - 78.

JOHN SCHLESINGER

JRS/10/13

Folder labelled 'Casting' containing:

List of possibles for 'John' [including **Michael Douglas, Roy Scheider, George Segal, Clint Eastwood, Paul Newman**], July 1977;

Publicity stills of the following actors considered for the role of 'John':

**Peter Strauss** [RICH MAN POOR MAN], **David Carradine** [DEATH RACE 2000], **Bradford Dillman** [BUGS], **Michael Murphy** [NASHVILLE], **Stacy Keach**, **Sean G**

List of 'possibles' for the role of 'Matt', 2 September 1977;

Publicity stills and credits of the following actors considered for the role of 'Matt' :

**Richard Hatch, Jeff Bridges, Jan-Michael Vincent, Treat Williams, Tom Berenger, John Travolta, Martin Sheen, Michael Black, John Heard, Stephen Collins, David Wilson, Graham Beckel, Peter Weller;**

List of 'possibles' for the role of 'Danny', 7 September 1977;

Publicity stills and credits of the following actors considered for the role of 'Danny' :

**Bruno Kirby, Chick Vennera, Craig Wasson, Jack Kehoe, Ron Silver, Brad Dourif, Robert Burke, Darryl McCulloch;**

List of characters and their nationalities, nd;

List of actors and their availability [**Martin Sheen, Harrison Ford, Gary Busey, William Devane**], December 1977;

List of artists to be auditioned on 1 December 1977 [including **Chick Vennera, Randy Quaid, Jane Seymour, Susan George**];

Publicity stills and credits of actors considered for non-specific roles including: **Greg Henry, Lawrason Driscoll, Stephen McHattie, Mandy Patinkin, Guy Boyd.**

JRS/10/14

Folder labelled 'Consider' containing:

Manila envelope marked 'Americans already seen in USA' containing black & white Polaroids of eighteen actors including **J.T.Walsh, David Dale, Richard Jameson, Paul O.Keefe, Brian Kerwin, James Carrington, John Aquino, J.C.Quinn;**

Photographs and credit details of the following actors:

**Brad Davis, William Russ, Christopher Murney; Jake Turner, Richard Alexander Milholland, Frederick Coffin, Frank Converse, David Reilly, Michael Toland, Steve Inwood, Charles Sweigart, William Hurt, Michael Beck, Terry O'Quinn;**

Envelope marked 'No' containing black & white Polaroids of actors;

Envelope marked 'Pictures - casting New York' containing five black & white Polaroids of actors;

Audition schedules, November 1977 - March 1978;

Casting advice note for **William Devane**, nd.

## JOHN SCHLESINGER

### JRS/10/15

Folder labelled 'Yanks - Correspondence' containing letters and memos mainly between JRS and Joseph Janni on the script, contracts, Colin Welland's deal, Welland's expenses report, Paramount, Publicity, Pre-Production expenses, February 1976 - April 1977;

Detailed letter to JRS from Joe Janni on the failing deal with Paramount, the need to look to another studio for financing and the difficulties he faces interesting backers in the subject matter, August 1976;

Script changes to 'The Bedroom Scene' (8/8/1978);

General notes by Janni on the script, 17/11/1978; Concerns that Lisa Eichhorn is 'overlit' (1/6/1978).

### JRS/10/16

Folder labelled 'UA, Univ, Persky' containing letters, telexes and memos between JS and United Artists, Universal and Lester Persky on screen tests, script re-writes, marketing the film, the book of the film, music, sales and distribution, percentage interest, delivery of prints, charity screenings, grosses, March 1978 - 26 February 1980;

Also including:

Telex from JRS and Janni to Lester Persky regarding their annoyance at the 'sacking' of Vanessa Redgrave because of her political affiliations, and Persky's telexed reply, 5 April 1978;

Synopsis of a proposed documentary on the making of the film 'Yanks Then And Now', June 1978;

### JRS/10/17

Folder labelled 'Malansky /Koenigsberg' containing correspondence between JR and the public relations company Malansky/Koenigsberg on the publicity campaign of the film mainly using growing press interest in Richard Gere June 1978 - November 1979;

Examples of press coverage on the film organised by M/K;

**JOHN SCHLESINGER**

**JRS/10/18**

Folder labelled 'Yanks - Music' containing memos, letters, song sheet music, 1977-1979 including:

Letters to JRS on behalf of Richard Arnell, 'The First Composer's Company', James Stewart, John Cameron, Roland Shaw, Joan Scott, Paul Seeley asking to be considered for composer on the film, with copies of letter of refusal from JRS explaining that he has already asked Richard Rodney Bennett, August 1977 - November 1978.

Sheet music - 'Men Of The 94th' by Jess Chester Sutton/Harry Gordon Higel, nd;

Sheet music - 'Lilly from Piccadilly' by Mickey Balsam, nd;

Sheet music - 'The 8th Air Force Song' by Harry Gordon Higel, nd;

Letter from Richard Rodney Bennett's agent expressing his interest in the film, January 1978;

List - 'Yanks Music in scenes', 5 March 1978;

Lists of popular songs of 1943 compiled by Jim Clark, March - April 1978;

Copy of letter from JRS to Al Matthews rejecting his 'Yanks' theme tune, 16 January 1978;

Music spotting notes, 11 February 1979;

Main Titles list, 11 April 1979;

Letter from Richard Rodney Bennett to JRS accompanying a tape [not present] of a 'soft rock version of the tune', nd.

JOHN SCHLESINGER

JRS/10/19

Folder labelled 'Miscellaneous' containing correspondence relating to pre-production [financing, script re-writes, research, background information, production and post -production, September 1976 - August 1981, including :

Letter from **Barry Spikings** [EMI Films] on location in the jungle filming **The DEER HUNTER (US,1978)**, advising Schlesinger on financial backing for YANKS but also interesting for Spiking's references to the filming of DEER HUNTER, conditions and 'Bobby **De Niro** asked that they re-create the feeling of Vietnam as closely as possible', 18 October [1977?];

Letter from Homer G. Gere [father of **Richard Gere**] thanking Schlesinger for allowing him and his wife Doris to visit the set and to 'see Richard in action', 15 August 1978;

Copy of letter to **Christopher Hampton** from JRS requesting his help on re-writing the final parting between Matt and Jean, 21 August 1978;

Letter from Arlen Dean giving their opinion of the script rewrites itemising sections that need further work, nd;

List of 'Key Telephone Numbers' [crew and Schlesinger's family], nd;

Contact list, nd;

Pre-Production press release from Paramount, 21 September 1976;

List of films for JRS to view on similar themes, nd;

Notes and comments by JRS on National Archives VD Training film, nd;

Letter from Mary Gerber [a G.I. Bride] offering to help with background for the film, December 1977;

List of YANKS writers and credits, 11 July 1977;

Copy of letter from JRS to **Jack Clayton** thanking him for his letter of support for Lise [**Lisa? Eichhorn**]

and that after a nervous start she tested very well, also expressing his sorrow that another of Clayton's film projects has been cancelled, 30 January 1978;

Correspondence with Nicky Hales, British Actor's Equity Association regarding the use of American non-equity actors, with a list of names, February 1978;

Memo to JRS regarding £840 dental bill for **Lisa Eichhorn**, 8 March 1978;

Notes on North Of England Production Meeting, 30 May 1978 [listing requirements for sets, locations, etc];

Photocopy - 'A Short Guide To Great Britain' issued by the War Department Washington, D.C.

[Advice to American forces about to serve in Britain about manners, language, currency, government, food and drink, customs, sport] c.1940s;

List of Dusk and Night Shots - Exteriors, nd;

Notes on Script, 4th Draft, by JRS, April 1978;

Correspondence between JRS's Personal Assistant and Patrick Dawson owner of New Barn , Delph, Lancashire, which Schlesinger rented to live in while on location in the North Of England, May 1978 - August 1978;

JOHN SCHLESINGER

JRS/10/19 [ctd]

Correspondence with Electrum Gallery, South Molton Street, London, regarding production of 130 silver key rings with Union Jack/Stars And stripes design [for cast and crew presents?], sample tag included, July - August 1978;  
Copy of letter from JS to N, Littlehales, [Stockport], thanking him for the gift of his father's Victory Medal, 18 August 1978;  
Copy of letter to Michael Relph from JS thanking him for the storyboards, 23 August 1978;  
List of Yanks Crew presents, nd;  
Lists of voice-over artists, 6 February 1979;  
Correspondence regarding dispute over screen credits for writing between Welland and Bernstein, April 1979;  
Correspondence with BAFTA regarding private screening, May 1979;  
Telex rejecting the offer of screening YANKS at the Venice Biennale Festival, June 1979;  
Correspondence and figures on YANKS grosses as of 29 November 1979;  
List of stills to be used for the book , nd;  
Correspondence regarding US screening and distribution September 1979;  
Correspondence regarding a screening of the film at the 9th Rye Festival, Sussex,  
August - September 1980.

JRS/10/20

Folder labelled 'Interviews' containing correspondence with the press regarding publicity, interview campaigns May 1978 - November 1979, including  
Rev Gene. Phillips; Vogue Magazine; Evening Standard; Offset [Durham University magazine, article on meeting **Vanessa Redgrave**, June 1978];  
BBC Radio 4 Interview with Richard Baker; Dick Cavett Show, New York; Le Figaro, Paris;  
Press conference schedule, 27 September 1979;  
Itinerary for Northern Preview, Davenport Cinema Stockport, 18 October 1979;  
United Artists Interview Itinerary, London, nd;  
Article from the San Francisco Chronicle 'Yanks - The impact of American troops on wartime England', 28 January 1979;  
Article 'The Winter of 1943' by Colin Dangaard, from 'Best Years' magazine, Winter 1979;  
American interview schedules, September 1979;  
Article 'Yanks' by Donald Chase, Horizon Magazine, November 1979.

JOHN SCHLESINGER

**JRS/10/21**

Folder labelled 'Publicity' containing:  
Colour Polaroid of poster, nd;  
Press sheets;  
Collection of promotional tag lines for the film;  
Script for promotional reel, nd;  
Correspondence regarding Ted Zephro deal, 5 February 1979;  
Theatrical Trailer Script, nd;  
Contact list for trailers, nd;  
Correspondence regarding screening and publicity, June 1979.

**JRS/10/22**

Folder labelled 'Screening LA & Party' containing:  
correspondence and guests lists regarding the Los Angeles Screening and party on 17 August 1979, including:  
Letters apologising for being unable to attend from **Brenda Vaccaro, Boz Scaggs, Howard W. Koch, Michael Apted**, August 1979.

**JRS/10/23**

Folder labelled 'Premieres' containing  
Programme - Royal Charity Premiere at the Odeon Theatre, Leicester Square, London, 1 November 1979 [Three copies];  
Royal Charity Premiere 'Situation At 17 October 1979', [regarding arrangements, front of house, television coverage, palace liaison, presentation line, etc];  
Arrangements for the after-show party at the Officer's Mess of the RAMC, Millbank, issued 25 October 1979;  
Hotel arrangement for cast, nd;  
John Schlesinger's itinerary for pre -premiere publicity, 25 October 1979;  
Premiere and party invitation lists;  
Invitation to Exclusive Preview at the Gaumont Two Theatre, Bournemouth, 1 June 1979.



**JOHN SCHLESINGER**

**JRS/10/24**

Letters of good wishes Pre-Production, April 1978 - May 1978  
from: Isla Cameron, Ray Wagner [MGM], Dan Rissner [United Artists].

**JRS/10/25**

Folder labelled 'Good wishes - Congrats' containing:  
Card, letters, notes, telegrams to JRS from well wishers, fans, friends,  
family and colleagues, August 1978 - July 1982  
including:

Card from **Colin Welland** '..I owe you everything', nd;  
Telegram from **Richard Gere** apologising for being unable to attend the  
London premiere, with copy of JRS reply '...whatever anyone says you  
know you are marvelous in it...', November 1979;

Letters/telegrams of congratulations from **Eileen Atkins, Anne Skinner, Sallianne Branson, James Dearden, Zelda Barron, Anthony Andrews, Andy Patellidou, Barney Wan, Jean Hedley, Nigel Wooll, Simon Relph, Christopher Reeve, Irwin Winker, Sandy Lieberman, Gloria Le Roy, Robert Parrish, Diana Vreeland, Stanley Baxter, Don Boyd, Peter Hall, Humphrey Burton, Antonia Fraser, Roy Boulting, Barry Spikings, John Osborne** and others.

**JRS/10/26**

Programme - The New Standard British Film Awards, New London Theatre  
Drury Lane, London WC2, 25 November 1980.[At which Wendy Morgan won Most  
Promising Newcomer];  
Handwritten list [of actors present?], nd.

**JRS/10/27**

Folder labelled 'Yanks - Book' containing correspondence regarding the  
production of a novelisation of the film, March - June 1979;  
Colour transparency of proposed cover for the book, nd.

**JRS/10/28**

Scrapbook marked 'British Press' containing:  
Cuttings, 27 January 1978 - 9 February 1996;  
Invitations and tickets to the Royal Charity Premiere, 1 November 1979;  
Royal enclosure pass, Odeon Theatre Leicester Square, 1 November 1979;  
Photograph of **Rachel Roberts, Schlesinger and Lisa Eichhorn** on location  
in front of a tea wagon;  
Black & white photographs of the Charity Premiere with Schlesinger  
meeting **Princess Anne** and  
**Mark Phillips** and Schlesinger with **Lisa Eichhorn**, 1 November 1979;  
Colour photograph of an unidentified American street with large banner  
poster advertising the film, nd.

**JOHN SCHLESINGER**

**JRS/10/29**

Large Black scrapbook containing:  
USA Press Cuttings August 1979 - April 1980;  
Invitations and tickets to Us Premiere, Cinema 1 Third Avenue at 60th  
St, New York, 18 September 1979;  
Envelope containing 'Pre -Academy blurbs/trades'.

**HONKY TONK FREEWAY (US,1981)**

[Director: John Schlesinger; Producers: Don Boyd/Howard W. Koch; Script:  
Edward Clinton;  
Cast: William Devane, Beau Bridges, Jessica Tandy, Teri Garr, Beverly  
D'Angelo]

**JRS/11/1**

Shooting Script - First Draft by Edward Clinton, [Yellow Cover], nd.

**JRS/11/2**

Shooting Script - Final Script, JRS own copy, heavily annotated and  
illustrated, 24 December 1979. [Bound in Blue leather]

**JRS/11/3**

Photocopied version of JRS/11/2

**JRS/11/4**

Schlesinger's manuscript notes on the script [with sketches and some  
storyboards], nd;  
Typescript notes on script construction , August 1979;  
Typescript 'Notes on Reading New Script' from Jim Clark to Schlesinger,  
8 September 1979.

**JRS/11/5**

Folder bound in brown suede containing colour/black & white Polaroids of  
casting possibilities, nd.

**JRS/11/6**

Unit & Cast lists October 1979 - February 1981.

JOHN SCHLESINGER

JRS/11/7

Folder labelled 'Miscellaneous' containing:  
Schlesinger's spiral bound notepad with notes [on music?];  
Manuscript notes [on schedule?], nd;  
Drawings of car positions, car wreck and positioning of cameras on cars,  
nd;  
Casting suggestions from Juliet Taylor, nd;  
Schedule of movements, 9 May 1979 - April 1981;  
Memos regarding Location Survey, 16 - 20 August 1979;  
Memos regarding New York Survey, October - November 1979;  
'Principal Cast Preliminary Day Out Of Days', 16 September 1979;  
Memo regarding Schlesinger's Schedule, December 1979;  
Memo regarding Monument Valley scouting trip, January 1980;  
Estimated Finished Cost Variances, 26 April 1980;  
Cost of additional shooting day in Florida, 7 May 1980;  
Memos regarding Caroline Cornish-Trestrail [Schlesinger's PA] salary  
dispute, March - August 1980;  
British Airways Ticket Los Angeles/London, 26 June 1980;  
Music Cues, November 1980;  
Post Production Schedules, January - June 1980  
Estimated Final Cost report, May - July 1981;  
Suggested Clips for TV Use, 8-12 June 1981;  
Memos regarding publicity, travel arrangements, August 1981;  
Utah Location Shot List [Scene 47], nd.  
List of guests invited to the Press Show, 12 October 1981;  
'Don's List for John Schlesinger's [Birthday] Party', nd.

JRS/11/8

Folder labelled 'Miscellaneous' containing  
Correspondence regarding script, casting, production issues, mixing the  
picture in Dolby Stereo, publicity, Screenings, Billing, Film Festival,  
Distribution, December 1978 - January 1983, including:  
Letter to JRS from Joe Janni accompanying the script '..I would like you  
to read as soon as possible. I think it is very funny and amusing...', 1  
December 1978;  
Letter to JRS from **Michael Relph** '..Don [Boyd] will of course be  
producing the film..', 27 November 1978;  
[NB: Joe Janni and Michael Relph discovered the script independently of  
one another]  
Letter from **Hume Cronyn** expressing his and his wife **Jessica Tandy's**  
enthusiasm for the project, but expressing reservations about certain  
aspects of the script, October 1979;  
Letters from **Edward Clinton** regarding the script, February - April 1979;  
Copies of rejection letters from JS to actors who had unsuccessfully  
auditioned [**Christine Lahti, Peter Weller, Fred Forest, Valerie Perrine,**  
**Robert Hays**] October 1979;  
Letter to JRS from **Elia Kazan** recommending a young actor, **Michael Hajek,**  
with a copy of Schlesinger's reply apologising for being unable to cast  
him, February 1980;

**JOHN SCHLESINGER**

**JRS/11/8 [ctd]**

Letter to JRS from J.M. Burton[?], Orlando, Florida, complaining about the treatment on the film of a white hippo..'shame on your entire cast...', 26 June 1980;

Letters of thanks to JRS from **Gloria Le Roy, Rollin Moriyama, Rivi Massion**, April - June 1980 ;

Copy of letter from JRS to **Jessica Tandy**, thanking her for 'such a beautiful performance', 11 June 1980;

Letter of apology from **Don Boyd** for being drunk and leaving JRS with the bill at 'Le Dome', 20 July 1980;

Letter to JRS from Bob Graham [Governor of the State Of Florida], thanking him for the opportunity to expand the film and television industry in the state, 24 July 1980 [with copy of JRS reply 4 September 1980];

Detailed letter from **Phil Restaino** listing his feelings about the films strengths and weaknesses, [with copy of JRS reply], December 1980;

Letter to JRS from **Michael Relph** congratulating him on the film 15 December 1980 [ with copy of JRS reply, 7 January 1981];

Correspondence between JRS and **Alexander Walker** [Evening Standard] regarding dispute over Walker's report of the film's budget, January - March 1983

**JRS/11/9**

Folder labelled 'EMI' containing

Agreements between John Schlesinger Ltd and EMI Films Limited 17 December 1981;

Correspondence between JRS and **Barry Spikings/Bob Mercer** [EMI] regarding screening and a future project with **Christopher Hampton** and/or **Dennis Potter** , JRS writes in a letter 28/10/1980 '..I am slightly disturbed by the two plays I have seen by Dennis Potter, because brilliant though I think he is, he has a very painful way of looking at things - probably brought on by his own disability'], October 1980 - September 1981.

**JRS/11/10**

Folder labelled 'Berger Oliver' containing legal correspondence between John Schlesinger and his Solicitors Berger, Oliver & Co, regarding film deal, payments, expenditure, April 1979 - January 1982.

**JRS/11/11**

Press Kit, including stills, information sheets and pressbook, nd.

**JRS/11/12**

'Production Notes', nd. [Two copies]

**JOHN SCHLESINGER**

**JRS/11/13**

Folder containing publicity material including;  
Small pressbook;  
Medium pressbook;  
Fourteen publicity stills;  
Press information on Schlesinger, Cast and Crew, nd;  
Correspondence with Pickwick/Malansky/ Koenigsberg [Public Relations]  
regarding publicity campaign, July - September 1981;

**JRS/11/14**

Scrapbook of press cuttings [British & American]  
11 April 1980 - 11 May 1994.

**JRS/11/15**

Large Scrapbook [Black leather with gold lettering] containing:  
Press cuttings [Mainly USA] , memos and press releases, February 1980 -  
October 1981

**The FALCON AND THE SNOWMAN (US,1985)**

[Director: John Schlesinger; Producer: Gabriel Katzka/John Schlesinger;  
Script: Steven Zaillian based on the book by Robert Lindsey;  
Cast: Timothy Hutton; Sean Penn, Pat Hingle, Joyce Van Patten]

**JRS/12/1**

Screenplay - First Draft 'Unofficial', annotated, September 1981.

**JRS/12/2**

Screenplay - First Draft, marked 'actually 2nd Draft', November 1981.

**JRS/12/3**

Screenplay - Revised First Draft, marked 'actually 3rd Draft', February  
1982.

**JRS/12/4**

Screenplay - Final Draft, [Second Revisions First Draft Screenplay],  
June 1983.

**JRS/12/5**

Shooting Script - Revisions, 10/10/1983 - 13/3/1984, John Schlesinger's  
own copy, heavily annotated, illustrated with storyboards and diagrams.  
[Bound in blue leather with gold lettering].

**JRS/12/6**

Photocopied version of JRS/12/5

## JOHN SCHLESINGER

### JRS/12/7

Breakdown of Robert Lindsey's novel, by Phil Restiano, December 1980;  
Outline of scenes / Script Breakdowns, March 1982 - August 1984.

### JRS/12/8

Folder containing Schlesinger's notes on the script and cutting,  
including:

'General notes' [on the script] by Orion, 1982 - 1983;  
Spiral bound notepad 'Cutting Notes', nd;  
'JRS notes on final cut', August 1984.

### JRS/12/9

Folder labelled 'casting sessions' containing:  
List of appointments for castings, 22 September 1983 - 6 January 1984;  
List of named characters and dates required for filming, September 1983;  
Publicity photograph of actor **David Suchet** labelled 'Okana', nd;

### JRS/12/10

Folder labelled 'AHH/William Morris' containing casting suggestions,  
Pre-Production legals,  
May 1982 - October 1983, including;  
List of Mexican actors with colour Polaroids of Carlos Rivas and Rick  
Garcia;  
Resume of **Carlos Rivas** with publicity photographs, nd;  
Correspondence regarding John Schlesinger's services on the film, May  
1982 - October 1983;  
Cast list, 29 March 1984;

### JRS/12/11

Mexican Crew List, nd;  
Revised Mexican Staff List, 3 December 1983;  
Contact List, 16 November 1983;  
Revised production staff list, 21/3/1984;  
Post-Production Unit List, 2 July 1984;  
Unit & Cast lists [Final?].

### JRS/12/12

Background information on the **Christopher Boyce** case;  
Letter from acquaintances of Boyce offering information, 1981 - 1983;  
Letter from 'Chris' [Boyce] to Father Thompson discussing his loss of  
faith and wishing to abandon his studies, nd;  
Seven colour photographs of Christopher Boyce and his family [with  
negatives], nd;

**JOHN SCHLESINGER**

**JRS/12/13**

Agreement between author of the original book, Robert Lindsey and Twentieth Century Fox, 29 November 1979.

**JRS/12/14**

Folder labelled miscellaneous containing;  
Correspondence Production and post production [financing, publicity, distribution], September 1980 - June 1986.

**JRS/12/15**

Folder labelled 'Music' containing:  
Agreements between Pat Metheny and **Gabriel Katzka** Company Inc, for his services in providing a musical score, 17 February 1984;  
Sheet music 'This Is Not America' [Theme music from the film, words and music by Pat Metheny, Lyle Mays and **David Bowie**], nd;  
Correspondence with Pat Metheny regarding the film's music and a video of the main song featuring David Bowie, and the film soundtrack album May - November 1984;  
Details of the **David Bowie** deal, August 1984;  
Lyrics - for song 'The Biggest Sky' [Bowie], signed by Pat Metheny, Bowie [?] and others, 1984;  
Music credits;  
List of Music Sequences and timings, First Draft, 29 June 1984;  
Memo listing period songs 1970 -75, from Steven Zaillian, 16 April 1984;  
Production Log listing scenes with music suggested for each, nd;

**JRS/12/16**

Recruited Audience Survey Report, New York, 6 August 1984

**JRS/12/17**

Folder containing correspondence regarding credits and drafts of billing, April - October 1984.

**JRS/12/18**

Scrapbook labelled 'British And European Press' containing cuttings April 1984 - March 1993.

**JRS/12/19**

Scrapbook labelled 'USA' containing press cuttings January - March 1985.

JOHN SCHLESINGER

## **The BELIEVERS (US,1987)**

[Director: John Schlesinger; Producers: John Schlesinger/ Michael Childers/ Beverly J. Camhe;  
Script: Mark Frost based on an original novel by Nicholas Conde;  
Cast: Martin Sheen, Helen Shaver, Harley Cross, Robert Loggia]

### **JRS/13/1**

Screenplay - First Draft, nd.

### **JRS/13/2**

Shooting script - with all the amendments 24/5/1986 - 17/9/1986, annotated.

### **JRS/13/3**

Shooting Script [with Revisions 24/5/1986 - 9/9/1986], Schlesinger's own copy heavily annotated and illustrated with storyboards and diagrams.[Bound in blue leather with gold lettering]

### **JRS/13/4**

Budget, 16 January 1986.

### **JRS/13/5**

Folder containing lists of casting suggestions, nd;  
Schedules for castings, April - August 1986;  
Photographs and CVs of casting possibilities [**Stephen Lang, Michael Thomas, Eric Pierpoint, Nicolas Surovy, Richard Dean Anderson, Charles Frank, Richardo Keens-Douglas, Helen Shaver**];

### **JRS/13/6**

Colour Polaroids of casting 'possibilities'.

### **JRS/13/7**

Folder labelled 'Casting considerations' containing  
Photographs and CVs of **Alec Baldwin, Christine Lahti, Laila Robins, Kim Greist, Kirstie Alley**.



**JOHN SCHLESINGER**

**JRS/13/8**

Folder labelled 'Canadian Actors (Chris)' containing:  
Photographs and CVs of possible juvenile actors [Michael Fantini, Daniel Feferman, Matthew Webb-Smith, Spencer Heaton, Paul Horuzzey, Robert Bear, Adam Simpson, Keram Malicki-Sanchez, Nathaniel Moreau, Christopher Nagler, Benjamin Barrett, Lee- Max Walton, Stuart Stone, Marlow Vella, Steven Andrade, Gavin Magrath].

**JRS/13/9**

Call sheets for Screen Test , April 1986;  
Test scene, 15 April 1986;  
Schedule for make-up tests, 15-16 April 1986.

**JRS/13/10**

Itinerary for Location Survey, 23 April 1986.

**JRS/13/11**

Unit List, 5 June 1986;  
New York Staff & Crew List, 23 June 1986;  
Cast List, July 1986;  
Canadian Unit List, 26 August 1986;  
Crew list for Re-Shoot, 5 January 1987;  
Post-Production, Unit and Contact lists, January 1987.

**JRS/13/12**

Folder labelled 'Legal Contracts' containing  
John Schlesinger's Social Insurance Number Card, issued by Canadian Employment & Immigration Office, nd;  
Correspondence regarding employment, agreements, December 1984 - March 1987;  
Report by Michael Childers on the book 'The Religion' by Nicholas Conde, 10 January 1984  
Copy of agreement between Michael Childers, Beverly Camhe and 20th Century Fox, 18 December 1984.

**JRS/13/13**

Folder containing correspondence April 1986 - September 1987 regarding Expenditure, agreements, contracts, credits, Deal With Orion Pictures, financing, re-naming of Change Productions Inc, agreements with Nicholas Conde, Legal dispute over the estate Of Bruce Weintraub.

**JRS/13/14**

Scrapbook containing Press Cuttings  
5 June 1986 - 20 October 1988.

JOHN SCHLESINGER

**MADAME SOUSATZKA (GB,1988)**

[Director: John Schlesinger; Producer: Robin Dalton;  
Script: Ruth Praver Jhabvala & John Schlesinger;  
Cast: Shirley MacLaine, Peggy Ashcroft, Twiggy, Shabana Azmi, Leigh  
Lawson]

**JRS/14/1**

Screenplay by Ruth Praver Jhabvala based on the novel by Bernice Rubens,  
nd;

Accompanying letter from Robin Dalton to John Schlesinger, giving his  
thoughts on the script, 11 November 1985.

**JRS/14/2**

Screenplay by Ruth Praver Jhabvala & John Schlesinger, typescript with  
pasted-in inserts, heavily annotated, December 1986.

**JRS/14/3**

Screenplay 'rewritten by Peter Morgan', annotated, June 1987;  
Letter of accompaniment from Peter Morgan, nd;  
Pen & Ink drawing of Madame Sousatzka, nd.

**JRS/14/4**

Screenplay 'Ruth Jhabvala's Rewritten Script, Delivered 11 July 1987,  
(with JRS notes)'. .

**JRS/14/5**

Shooting Script, by Ruth Praver Jhabvala & John Schlesinger with  
additional dialogue by Peter Morgan and Mark Wadlow. John Schlesinger's  
own copy, heavily annotated and illustrated with storyboards and  
diagrams, July 1987.

**JRS/14/6**

Photocopy of JRS/14/5

**JRS/14/7**

Breakdown of Bernice Rubens' novel by David Holloway, 12 April 1985.

**JRS/14/8**

Folder containing correspondence and notes on script re-writes April  
1986 - October 1987, by Robin Dalton, John Schlesinger, Colin Callender,  
Ruth Praver Jhabvala, Yonty Soloman.

**JRS/14/9**

Folder marked 'Madame Sousatzka Script/Old pages. JRS Pages with his  
notes on them', nd.

JOHN SCHLESINGER

**JRS/14/10**

'Sample Scripts' - Excerpts from the screenplay by Peter Morgan and Mark Wadlow, nd.

**JRS/14/11**

Folder labelled 'Casting' containing:  
Casting Schedules, August - September 1987;  
Photographs and biographical notes on **Norma Isree, Sylvester Morand, Norma Dixit, Indira Joshi, Sheila Chitnis, Jamila Massey, Indira, Mahesh Nathwani, Heather Emmanuel, Christopher Villiers, Mark Conrad, Katya Mirza, Usha Patel, Charubala Chokshi, Raj Patel;**  
Publicity photograph of **Twiggy;**  
Polaroids/colour photographs of unidentified actors and child musicians.

**JRS/14/12**

Brown envelope marked 'Casting Polaroids' containing forty images of **Shirley MacLaine, Peggy Ashcroft, Twiggy, Leigh Lawson, Geoffrey Bayldon** and others, nd.

**JRS/14/13**

Cast List, 2 October 1987;  
Final Cast List, 12 November 1987;  
Provisional Unit List, 11 September 1987;  
Unit List, 1 October 1987;  
Unit List, 19 November 1987;  
Contact List, 1 October 1987.  
Typescript outline of music used in the film , reflecting cultural fusion, musical references in the set, [Possibly by Yonty Solomon],nd;  
Letter to JRS from Yonty Solomon suggesting ideas for the piano playing scenes, studying film footage of Myra Hess, musical phrases to be used, choreography of the hands, 29 July 1987;  
Notes from Yonty Soloman, July 1987;  
Breakdown of music, August 1987;  
Plan of Rostra Layout - Lancaster House;  
Correspondence regarding music recordings, June -October 1987;  
CV - Sharon Nasseur;  
Music Cue sheets, nd;  
Issue of Piano Journal, February 1985;  
Small white card illustrated with a cartoon of Madame Sousatzka listing music used (Six copies), nd;  
Lyrics to songs 'Can You Count The Feathers In Your Pillow?' and 'You're The Fire', sent by Sharon Nassauer for Twiggy, October 1987;  
Photograph of Christopher Adey.

**JRS/14/15**

Sheet Music for Piano [ including pieces by Liszt, Mozart, Chopin, Schubert, Mendelssohn, Brahms, Sgambati, Schumann].

JOHN SCHLESINGER

**JRS/14/16**

Folder containing:  
Storyboards for Final Festival Sequence, nd;  
Timing list for Marriage Of Figaro;  
Score - Piano Concerto in A Minor, Schumann;  
Score - Overture, Marriage Of Figaro, Mozart.

**JRS/14/17**

Letter to JRS from Colin Callender proposing the Bernice Rubens book and how well it could be made into a film, 8 March 1984;  
Correspondence and notes regarding script from Ruth Praver Jhabvala March 1984 - December 1986.

**JRS/14/18**

Copies of letters to **Peggy Ashcroft**, **John Gielgud**, **Anne Bancroft** [originally approached to play Sousatzka] and **Vanessa Redgrave** asking them to consider the project, April 1986;  
Letter of rejection from **Peggy Ashcroft**, 'Lady Emily doesn't come off the page to me..', nd  
Card from **John Gielgud** offering to read the script after he has returned from filming in Poland, 13 May 1986;  
Letter to JRS from **Alec Guinness**, agreeing to read the script, [role of Cordle] '...I don't mind how small a part is so long as I can believe in it...', 23 June 1987;  
Card from **Alec Guinness** rejecting the offer after reading the script, '...my vibes - or whatever they are - tell me I'm not right...', 29 June 1987;  
Copy of letter from Robin Dalton to James Sharkey making a pre-budget offer to **Vanessa Redgrave** for playing the role of Sousatzka, 4 May 1987;  
Copy of letter to **Shirley MacLaine** from JRS discussing script changes, August 1987

**JRS/14/19**

Correspondence June 1984 - February 1996 regarding Script, agreements, financing, expenses, research, casting, **Anne Bancroft**, sales and distribution;  
Strategy notes for [Production] meeting 4 December 1986;  
Synopsis of the film by Jhabvala and Schlesinger for Orion Pictures, 17 February 1987;  
Shooting Schedule, 1 Draft March 1987;  
CV - Michael Childers, with memo arguing that photographs for the set should be done by a specialist photographer and not the stills man, September 1987  
List of Oscar nominations , February 1989;  
Programme for A Gala Evening Of Opera at The Beck Theatre, 27 June 1987;

**JOHN SCHLESINGER**

**JRS/14/20**

Folder labelled 'Rough Cut Screening', containing:  
Completed questionnaires and letters of criticism after Rough Cut Screening, 9 March 1988;  
Invitation lists and letters of refusal for cast & Crew Screening, 26 June 1988.

**JRS/14/21**

Folder containing:  
Invitation lists and correspondence regarding the L.A. Private Screening, 22 September 1988.

**JRS/14/22**

Folder containing Titles and credit lists;  
Cast List, 13 May 1988.

**JRS/14/23**

Invitation and ticket to Royal Premiere [Royal Film Performance], 20 March 1989;  
Programme - Royal Premiere, 20 March 1989;  
Guest List for Premiere Supper party, 20 March 1989;  
Correspondence regarding arrangements for the Royal Film Performance, March 1989;  
Envelope containing black & white contact prints of the Royal Premiere, 20 March 1989.

**JRS/14/24**

Folder labelled 'JRS Notes - Personal' containing:  
Storyboards;  
Manuscript shooting notes by JRS, nd;  
Correspondence August 1988 - April 1989 regarding screenings, distribution;  
Two letters from **Ruth Praver Jhabvala**, regarding screening, her new film **MR AND MRS BRIDGE (US,1990)**, thanking JRS for sending 'A Mixture Of Frailties' but regretting she felt it too similar to Sousatzka in content to interest her, 14 April & 7 November 19[?];  
Letter from **Gerald Gouriet** thanking Schlesinger for his job, cologne and a meal at 'The Caprice', 25 January [?].

Spoof Writ Of Summons to John Schlesinger from plaintiff Jonathon Lucas regarding an incident of bodily harm [enforced removal of hair], 5 May 1988.

**JOHN SCHLESINGER**

**JRS/14/25**

Folder containing letter, cards and notes of thanks and congratulations, including:

Letter from **Dirk Bogarde** to JRS wishing him good luck for the film 'I was asked to be present but haven't got a dinner jacket...anyway I might meet **Attenborough** and that wouldn't be fun...',

19 March 1989 [with copy of JRS reply 29 march 1989].

Letters of thanks from **Shirley MacLaine, Shabana Azmi, Manuel Bagorro, David Neal, Geoffrey Bayldon, Bernice Rubens, Navin Chowdhry, Mohammed Ashiq, Luciana Arrighi, Anthony Page, Gerald Gouriet, Bob Lawrence**

[Make-up];

Good wishes from **Michael Oliver, Roy Boulting, Eleanor Fazan, Nigel Wool Valerie wade, Kathleen Tynan, Stuart Grimshaw, Carey More** and others; 1989.

**JRS/14/26**

Large folder containing copies of publicity, press releases and memos regarding publicity, reviews, October - December 1988.

**JRS/14/27**

Scrapbook containing Press Cuttings, September 1987 - August 1995.

**JRS/14/28**

Folder of press information, Venice Film Festival, September 1988.

JOHN SCHLESINGER

**PACIFIC HEIGHTS (US,1990)**

[Director: John Schlesinger; Producers: Scott Rudin/ William Sackheim;  
Script: Daniel Pyne;  
Cast: Matthew Modine, Michael Keaton, Melanie Griffith, Mako, Nobu  
McCarthy]

**JRS/15/1**

Screenplay - 2nd Draft, 5 September 1989.

**JRS/15/2**

Shooting Script, with revisions January - March 1990. John Schlesinger's  
own copy, heavily annotated and illustrated with storyboards and  
diagrams.

[Bound in Blue Leather with gold lettering]

**JRS/15/4**

Folder containing:

John Schlesinger's manuscript cutting notes, nd;

Correspondence regarding pre-production [Cameras], Good wishes for the  
start of production;

Get Well wishes to Schlesinger;

Letters of thanks to Schlesinger from crew members for their jackets,  
May 1990;

Copy of letter to **Roddy McDowall** thanking him for testing for the film,  
28 November 1989;

Copy of letter from JRS to **Bruce Beresford** congratulating him on **DRIVING  
MISS DAISY (US,1989)**;

Copy Of Letter to Melinda Sue Gordon for her work on the book of the  
film, 28 May 1990;

Card from **Tippi Hedren** thanking Schlesinger for her role in the film, 10  
March 1990;

Cards to JRS wishing the film success from **Ron Meyer, Joe Roth** [20th  
Century Fox], **Rick Nicita, Bob Bookman, Judy Scott-Fox**, congratulating  
him on the film, nd.

Letter from Twentieth Century Fox to CBS Entertainment listing cuts to  
be made for television screening, 22 March 1993.

**JRS/15/5**

Small Green Scrapbook containing:

Press cuttings October 1990 - January 1994.

**JRS/15/6**

Large Black Scrapbook containing

U.S.A Press Cuttings, May 1990 - December 1995.

**JRS/15/7**

Black & white publicity still of **Melanie Griffith** & Schlesinger, nd;

Publicity still of Schlesinger wearing a cowboy hat, nd.

JOHN SCHLESINGER

**The INNOCENT (GB; DL, 1993)**

[Director: John Schlesinger; Producers: Norma Heyman/ Chris Sievernich, Wieland Schulz-Keil; Script: Ian McEwan based on his own original novel. Cast: Isabella Rossellini, Anthony Hopkins, Campbell Scott, Ronald Nitschke]

**JRS/16/1**

Screenplay by **Ian McEwan**, 12 September 1990, 'Renumbered 28 September 1990', annotated in blue ink [by JS?].

**JRS/16/2**

Screenplay by Ian McEwan, annotated [by JS?], 'marked Draft 3', November 1991.

**JRS/16/3**

Screenplay by Ian McEwan, annotated, 5 December 1991.

**JRS/16/4**

Screenplay by Ian McEwan, annotated, 9 December 1991.

**JRS/16/5**

Shooting Script, Schlesinger's own copy, heavily annotated and illustrated with diagrams and storyboards, 11 March 1991, with revisions March - June 1992.  
[Bound in blue leather with gold lettering].

**JRS/16/6**

Photocopied version of JRS/16/5

**JRS/16/7**

Storyboards, nd;  
Fight sequence storyboards, nd.

**JRS/16/8**

Rehearsal notes [typescript] arranged by scene, illustrated with floor plans and diagrams, April 1992;  
Rehearsal Schedule, 20 April - 2 May 1992  
Two stills showing rehearsal [one with **Anthony Hopkins**], nd.  
'One Line Schedule' [Shooting schedule] 4/5/1992 - 26/7/1992;  
Call sheet , 22 July 1992.



JOHN SCHLESINGER

**JRS/16/9**

Folder labelled 'Music/Composer' containing:  
Correspondence regarding choosing of composer [including CVs of composers Steven Scott Smalley, Joe Renzetti, Leonard Rosenman] recording of music, financing music,  
Soundtrack album, October 1992 - August 1993;  
Letter to **KD Lang** asking if she would be interesting in performing the end credit song, October 1992;  
Correspondence with Gerald Gouriet, July - November 1992 ;  
Music Spotting Lists;  
Song Lyrics and sheet music for 'Answer Me' and 'Adelheid'.

**JRS/16/10**

Folder labelled 'JS Personal - Memorabilia' containing:  
Copy of letter to JRS from **Anthony Hopkins**, expressing doubts about playing the role of Glass,  
'...I think Glass should be played by an American actor', 6 November 1991  
Letter to JRS from **Anthony Hopkins** apologising for '..not being on top form playing Glass.. and for getting irritable on two or three occasions', and explaining that he hated working in Berlin and was having difficulty with the character's accent, nd;  
Copy of JRS' reply, reassuring Hopkins that his performance was excellent and agreeing with him about the oppressiveness of Germany, wishing him luck with **REMAINS OF THE DAY** and expressing hope they can work together again, 4 September 1992;  
Letter from Jeremy Conway [Anthony Hopkins' agent] apologising on behalf of Hopkins for an article in the Daily Telegraph [included] which had stated that Hopkins and Schlesinger had argued during The INNOCENT and denying that Hopkins had ever said that, 26 August 1994;  
Copy of note from JRS to **Anthony Hopkins** congratulating him on [REMAINS OF THE DAY?] '...such a well deserved triumph!', nd;  
  
Envelope containing Cast and crew Photographs [colour images of **Anthony Hopkins, Isabella Rosselini** and others];  
Letter and pictures regarding a 1950s Chevrolet car needed for the film, August 1992;  
Two Black & white photographs of Schlesinger directing on the set by Dirk Martin Heinzelmann;  
Two pen & Ink sketches;  
Letters from unidentified friends, September 1992;  
Letter from **Dietrich Lohmann** thanking Schlesinger for the opportunity to work with him, 5 September 1992; Copy of JRS' reply, 14 September 1992;  
Watercolour sketch by **Luciana Arrighi** of a seaside villa, nd;  
Booklet - 'The History Of The Berlin Brigade';  
Programme 'Herbel Theater' April - June 1992;  
Booklet - 'It Happened At The Wall';  
Issue 'The Innocent News' spoof newspaper put together by the film crew, July 1992;

JOHN SCHLESINGER

**JRS/16/10 [ctd]**

Colour photograph of Schlesinger with **Anthony Hopkins** and another actor  
[Two copies, one signed by Hopkins];

Visitor Passes to Tempelhof Airbase for Schlesinger and David Cole,  
issued 5 May 1992.

Panoramic postcard of Schloss Charlottenberg, Berlin from Luciana  
Arrighi to JRS, thanking him for 'a relaxed and elegant soiree', nd.

**JRS/6/11**

Folder labelled 'General' containing:

Memorial card to **Ingrid Windisch**, died 28 May 1997;

Small pressbook;

Artwork for 'The INNOCENT' logo, nd;

Copy of memo regarding **Isabella Rossellini**, giving details of her  
availability for the film while also involved in **DEATH BECOMES HER**  
**(US, 1992)**, 21 October 1991;

Preliminary Plan of Action' 25 - 27 March 1992;

Cutting notes;

Correspondence regarding screenings, audience previews, tapes, cuts,  
Schlesinger's travel expenses, schedules, slow progress on setting up  
the production;

Letter from **Gerald Gouriet** asking if he can score the film, 22 March  
1992;

Letter from Ken Lintott, assuring JRS that he understands [?] and  
congratulating him on the Anthony Blunt TV [A QUESTION OF ATTRIBUTION],  
16 March 1992;

Letter to **Isabella Rossellini** thanking her for her concern, 27 January  
1992;

Card from Luciana Arrighi expressing her enthusiasm for the film  
project, 19 August 1991;

Issue of FILMLOG [list of films in production and pre-production]  
November 1991.

**JRS/16/12**

Correspondence between JRS, Ian McEwan and others regarding the script,  
11 July 1991 - 4 February 1992;

Copy of letter to JRS from Ian McEwan, giving his thought on seeing the  
finished film,

31 December 1992.

## JOHN SCHLESINGER

### JRS/16/13

Folder containing material relating to publicity, including;  
Paste-up board with suggested tag lines, nd;  
Press handout, 6 March 1992;  
End Credits, third draft, 9 December 1992;  
Note from Norma Heyman to JS thanking him for a gift of flowers, wishing him a quick recovery from his fall and good luck with the completion of the film, 31 December 1992;  
Memos regarding Film Festivals, Screenings, interviews, reviews, May 1992 - October 1993;  
Small Press Book & Information Folder [German Language], nd;  
Information hand-out, nd.

### JRS/16/14

Folder labelled 'Payments received, Expenses and Per Diems' containing Financial correspondence and figures, 1991 - 1994;  
Correspondence giving details of expenses incurred, breakdown of expenditure, receipts for travel, entertaining, accommodation, October 1991 - October 1992.

### JRS/16/15

'Ultimate Unit List', August 1992;  
Final Cast List, 12 August 1992;  
Contact List, 14 December 1991.

### JRS/16/16

Folder labelled 'John's Private Screening, BAFTA, 8 June 1993' containing:  
Guest Lists;  
Correspondence regarding print to be shown, booking of theatre, May 1993;  
BAFTA wine list;  
Letter of acceptance /thanks/ congratulation from **Anthony Hopkins, Peter Wood, Trevor Baxter, Andy Newmark, Robin Dalton, Bill Bryden, Ghita Cohen, Derek Deane** [English national Ballet, **Ann Skinner, Jeremy Sinclair, Eve Arnold**, May - June 1993;  
Invitation;

### JRS/16/17

Large scrapbook containing Press Cuttings  
November 1991 - September 1995;  
Press handout from 21 International Filmfestival Van Vlaanderen, Gent, 1994.

### JRS/16/18

Medium Pressbook. [In envelope with 'The INNOCENT' logo], nd.

JOHN SCHLESINGER

## **EYE FOR AN EYE (US,1995)**

[Director: John Schlesinger; Producer: Michael I. Levy;  
Script: Amanda Silver & Rick Jaff based on an original novel by Erika  
Holzer;  
Cast: Sally Field, Ed Harris, Kiefer Sutherland, Joe Mantegna]

### **JRS/17/1**

Shooting Script, with revisions 23/3/1995 - 24/6/1995, Schlesinger's own  
copy, heavily annotated and illustrated with storyboards and diagrams.  
[Bound in Blue leather with gold lettering].

### **JRS/17/2**

Large black scrapbook containing  
Press Cuttings January - June 1996;

## **The NEXT BEST THING (US,2000)**

[Director: John Schlesinger; Producers: Tom Rosenberg, Leslie Dixon,  
Linne Radmin; Script: Thomas Ropelewski;  
Cast: Madonna, Rupert Everett, Benjamin Bratt, Lynn Redgrave]

### **JRS/18/1**

Screenplay marked 'arrived London 26.10.98' [without annotation].

### **JRS/18/2**

Screenplay, heavily annotated [by JRS], nd;

### **JRS/18/3**

Screenplay, annotated, [by JRS?], 12 November 1998.

### **JRS/18/4**

Revised Final Shooting Script, Schlesinger's own copy, heavily annotated  
and illustrated with storyboards, with revisions 6 April - 11 June 1999.  
[Bound in Blue leather with gold lettering]

### **JRS/18/5**

Folder containing  
Music Production Schedules, November 1999;  
Memos regarding music recording;  
Music cue sheets, December 1999;  
Photocopy of letter to JRS from **Madonna**, giving her ideas of the use of  
music in the film, July 1999.

JOHN SCHLESINGER

JRS/18/6

Letter to **Andrew Cannava** dictated by John Schlesinger [Schlesinger was recovering from a collapse on his return from a publicity trip to Italy], expressing his anger at the influence **Madonna** was having on **Tom Rosenberg** over cuts, problems with his own health, 2 December 1999.  
Memo from **Peter Honess** regarding the 'manipulation' of Tom Rosenberg by **Madonna**, her insistence on scenes to be cut for being 'too gay' and her request for 34 shots to be CGI's ['beautified'], but the producers only being prepared to do 9, nd.

JRS/18/7

Folder containing  
Memorandum Of Agreement between John Schlesinger, Next Best Thing Productions Corp, and Fleet & Wall Enterprises, Inc, 1998;  
Character Breakdown, 25 March 1998;  
Cast List, nd;  
Memos regarding script changes and drafts;  
List of changes to JS 11, nd;  
Memos regarding homosexuality in the film;  
Pages of script re-writes, June 1998;  
Writers list;  
'Memo about the various meetings with Tom Rosenberg on 30th November' [1998?];  
Receipts for expenses claimed;  
Result of market research, 12 November 1999;  
List of pick-ups and scenes to be completed, nd;  
Copy of letter from JRS to **Rupert Everett** thanking him for his flowers and good wishes;  
Thanks him for his 'beautiful performance' in the film; Expresses doubts about the cuts **Madonna** is demanding; Complains of Tom Rosenberg's behaviour, '....I have never worked for a producer who has moved in such mysterious ways..', 12 January 2000;  
Photocopied pages from John Schlesinger's passport;

JRS/18/8

Folder containing memos regarding credits and various draft of end credits, December 1999 - January 2000.

**JOHN SCHLESINGER**

**JRS/18/9**

Folder containing  
Memos regarding publicity campaign;  
Schedules for publicity tours;  
Copy of letter to Madonna from Kaaren Shalom [Paramount Pictures]  
requesting her permission to  
allow website visitors to question her on the subject of 'raising  
children in a world that includes untraditional families', 17 January  
2000;

Copies of images to be used in the press kit;  
screening plans;  
Copies of website pages.

**JRS/18/10**

Folder containing  
Screening Guest Lists, 7 February 2000;  
Reviews of the film;  
Screening Reports;  
Copies of images to be used in the press kits;

**JRS/18/11**

Folder of plastic sleeves containing  
Small pressbook;  
loose press cuttings, February - June 2000.

**JRS/18/12**

Issue of 'Genre' magazine including an interview of Rupert Everett by  
John Schlesinger during the filming of NEXT BEST THING (US,2000),  
December/January 1999.

JOHN SCHLESINGER

**TELEVISION**

**THE FACE OF LONDON**

A Series of Films For Television (tx 1956)

**JRS/19/1**

'Two First Treatments For **THE RIVER** and **THE CITY**, 'Greenwich Only' and 'Dear Sir', written by John Schlesinger and Mitchell Raper, nd.

**MONITOR**

An Arts Magazine television programme composed of short films on different subjects (tx 2/2/1958 - 29/6/1965)

**JRS/20/1/1**

**MONITOR : CIRCUS (tx 2/2/1958)**

Director/Camera Operator : John Schlesinger; Presenter: Huw Weldon  
Commentary Script, nd.

**MONITOR: ITALIAN OPERA COMPANY (tx 30/3/1958)**

Director: John Schlesinger

**JRS/20/2/1**

Commentary script ' Some Italians In Drury Lane', nd.

**MONITOR: CANNES FILM FESTIVAL (tx 25/5/1958)**

Director: John Schlesinger

**JRS/20/3/1**

Rough commentary script draft, typescript heavily annotated, nd;

**JRS/20/3/2**

Commentary script 'The Clapper Board Of My Aunt', nd

[An account by John Schlesinger of the Film Festival at Cannes]

**MONITOR: BENJAMIN BRITTEN (tx 22/6/1958)**

Written & Directed by John Schlesinger.

**JRS/20/4/1**

Commentary script, rough manuscript draft, nd.

**JRS/20/4/2**

'Britten - Linking Commentary' - annotated typescript, nd.

**JRS/20/4/3**

'Aldeburgh Item' commentary script, nd.

JOHN SCHLESINGER

**MONITOR: ON THE PIER (tx 20/7/1958)**

Written & Directed by John Schlesinger

**JRS/20/5/1**

'Over The Briny (A Study of the different aspects of a pier)' story outline/shot list, nd;

**JRS/20/5/2**

'Dubbing Script on Piers Item', 20 July 1958.

**JRS/20/5/3**

'On The Pier' - commentary script with note 'not to be read jollily', nd.

**MONITOR: BACK STAGE AT THE REP (tx 29/9/1958)**

**a.k.a ALL NEXT WEEK**

Written & directed by John Schlesinger

**JRS/20/6/1**

Drafts of commentary script, annotated typescript, nd.

**MONITOR: INNOCENT EYE (tx 9/11/1958)**

Written & Directed by John Schlesinger.

**JRS/20/7/1**

BBC notepad, 'Innocent Eye - notes' by Schlesinger, nd.

**JRS/20/7/2**

Commentary script, nd.

**MONITOR: HI-FI-FO-FUM (tx 12/4/1959)**

Director: John Schlesinger

**JRS/20/8/1**

Partial commentary script, annotated, nd;

Insert from 'Hi-Fi' script from Robert Robinson, 12 January 1959.

**MONITOR: JOURNEY INTO A LOST WORLD (tx 28/3/1960)**

Director: John Schlesinger

**JRS/9/1**

Commentary script 'Tomorrow's Wallpaper', nd.

**MONITOR: PRIVATE VIEW (tx 8/5/1960)**

Written & Directed by John Schlesinger

**JRS/20/10/1**

Small notepad, 'Private View - notes', nd;

**JRS/20/10/2**

'Young Contemporaries - material for a treatment about the working conditions and attitudes of some young painters in London', nd.

**JRS/2010/3**

Commentary script - early annotated typescript draft, 'Young Contemporaries', nd;

**JRS/20/10/4**

Commentary script [Post Production], annotated typescript, nd.

**JRS/20/10/5**

Publicity hand-out [giving full credits], nd.



JOHN SCHLESINGER

**MONITOR : THE CLASS ( tx 1961)**

Written & Directed by John Schlesinger.

**JRS/2011/1**

Spiral bound notepad ' The Class - Notes', nd.

**MONITOR: BLACKBURN WAKES FORTNIGHT**

[Not On Sift. Unrealised?]

**JRS/20/12/1**

Spiral bound notepad containing rough manuscript outline by Schlesinger;

**JRS/20/12/2**

Commentary script, nd.

**MONITOR: DANCERS OF THE ROYAL BALLET**

[Not On Sift. c1959]

Director: John Schlesinger; Producer: Peter Newington; Script: John Schlesinger & Peter Brinson.

**JRS/20/13/1**

Outline [including purpose, planning, Opera House sequences, touring sequences, timetabling, possible cast], 2 October 1959.

**SEPARATE TABLES (tx March 1983)**

[Director: John Schlesinger; Adapted from the stage play by Terence Rattigan]

**JRS/21/1**

Annotated Camera Script, bound [in Blue Leather] with Shooting Schedule, October 1982.

**JRS/21/2**

Scrapbook containing USA & British press cuttings, August 1982 - November 1984.

**JRS/21/3**

Folder containing:

Press cuttings;

Press release on Shakespeare Prize for Schlesinger, January 1981;

Biographical information on Schlesinger, nd.

JOHN SCHLESINGER

**AN ENGLISHMAN ABROAD (tx 29/11/1983)**

[Director: John Schlesinger; Producer: Innes Lloyd;  
Screenplay: Alan Bennett;  
Cast: Alan Bates, Coral Browne, Charles Gray, Harold Innocent, Vernon  
Dobtcheff]

**JRS/22/1**

Folder containing 'An Englishman Abroad - 2 original versions'  
typescript screenplays with annotations by Alan Bennett?, nd.

**JRS/22/2**

Screenplay by Alan Bennett, nd

**JRS/22/3**

Camera Script, Schlesinger's own copy heavily annotated, and illustrated  
with some storyboarding,  
nd;  
'At A Glance Schedule' bound in with script, 24 January 1983.  
[Bound in Blue Leather with gold lettering].

**JRS/22/4**

Loose pages of Schlesinger's notes on the script, nd.

**JRS/22/5**

Folder containing:  
Correspondence regarding casting [including letter from Robert Stephens  
regretting that he is unable to play Burgess owing to a conflict with  
dates', November 1982];  
Casting suggestions;  
List of actor's availability,  
January 1982 - January 1983.

**JRS/22/6**

Scrapbook containing press cuttings, 1983-1984;  
Notification from BAFTA of the 1983 Television Award Nominations.

JOHN SCHLESINGER

## QUESTION OF ATTRIBUTION (tx 20/10/1991)

[Director: John Schlesinger; Producer: Innes Lloyd; Screenplay: Alan Bennett;

Cast: James Fox, David Calder, Prunella Scales, Geoffrey Palmer]

### JRS/23/1

'Rough Draft of TV/Film Script' by Alan Bennett, November 1990;  
With note from Bennett to Schlesinger '...This is the roughest of drafts. I have made no attempt to shorten it...', 26 November 1990.

### JRS/23/2

Camera Script - 2nd Draft by Alan Bennett, annotated by Schlesinger with some storyboarding,  
11 June 1961. [Bound in Blue Leather]

### JRS/23/3

Partial re-writes;  
Script Notes for Alan Bennett, nd.

### JRS/23/4

Press Kit with stills, nd.

### JRS/23/5

Folder containing:  
Draft Credits, August 1991;  
Peter Stenning - Biographical notes;  
Cast list - in order of appearance;  
Artists Address List, nd;  
Envelope containing colour photographs of **Alan Bennett** and actors including **Jason Flemyng, Mark Payston, Padraig O'Casey, Edward De Souza, Ann Beach, Julia St John, John Carter;**  
Contact list for crew, nd;  
Letters of rejection to actors **Stephen MacKintosh, Brenan O'Hea, Padraig Casey, Alan Cox, Stephen Mapes, Karl Gibbs,** June 1991;  
Casting Schedules, May - June 1991;  
Publicity still of **James Fox** with note from his agent;  
Biographical details of costume designers Lyn Avery and Frances Tempest;  
Fax to JRS from Innes Lloyd [Producer] regarding offer sent to **Jeremy Irons**, engagement of crew members, other casting possibilities, April 1991;  
Unit list, annotated, 1 August 1991.

### JRS/23/6

Shooting schedules, April - June 1991.

**JOHN SCHLESINGER**

**JRS/23/7**

Folder marked 'General' containing:

Background information on Anthony Blunt, The Royal Academy;

List of prop paintings and 'interrogation' photographs used;

Copy of letter from JRS to Alan Bennett regarding the painting used for the film and including a photocopied article on the Countess of Kenmare, suggesting her story may make an interesting future project, 11 April 1991;

'JS notes taken on first recce with BBC' , 20 May 1991;

Read Through notification, 24 June 1991;

Agenda for production meeting, 21 June 1991;

Post Production correspondence regarding editing, music, dubbing, September - October 1991;

'John Schlesinger's piece for F.I.P.A regarding A QUESTION OF CONTRIBUTION', December 1991;

Correspondence regarding BAFTA awards, screenings, marketing and distribution, 1991 - 1992;

**JRS/23/8**

Programme for 1991 BAFTA Awards; Invitation to the event; Guest List; Golden envelope with the list of nominations and the card announcing A QUESTION OF CONTRIBUTION the winner.

**JRS/23/9**

Folder containing notes, cards and letter of good wishes and congratulations including correspondence from the following :

**James Fox, George Fenton, Jason Flemyng, Richard Eyre, Anthony Sher, Peter Hall, Ursula Vaughan Williams.** July 1991 - March 1992 ;

Colour photograph of cast and crew;

Two Colour photographs of JRS filming on location in the gallery [one with Alan Bennett seated beside him at the monitor].

**JRS/23/10**

Three laminated pages from the Radio Times featuring A QUESTION OF CONTRIBUTION and showing billing, October 1991.

**JRS/23/11**

Material relating to the death of producer Innes LLOYD, including: Obituaries;

Order Of Service for a thanksgiving for the life of Innes Lloyd at St James's Church Piccadilly, 19 November 1991;

Letter to JRS from Sue Lloyd [Innes Lloyd's widow] thanking him for his support and for dedicating the film to his memory, 6 September 1991;

**NB:** A scrapbook containing some cuttings for A QUESTION OF CONTRIBUTION is filed under COLD COMFORT FARM  
see item JRS/24/17

JOHN SCHLESINGER

## **COLD COMFORT FARM (tx 1/1/1995)**

[Director: John Schlesinger; Producer: Alison Gilby;  
Screenplay: Malcolm Bradbury from the novel by Stella Gibbons;  
Cast: Kate Beckinsale, Eileen Atkins, Stephen Fry, Freddie Jones, Joanna Lumley, Ian McKellen, Miriam Margolyes, Rufus Sewell]

**NB.** Although the TV film was first transmitted in 1995 it had a later theatrical release in 1997.

### **JRS/24/1**

Early draft Screenplay by Malcolm Bradbury, annotated by JRS[?], 1993.

### **JRS/24/2**

Shooting Script, 5th Draft, by Malcolm Bradbury, with some annotation by JRS,  
27 June 1994.

### **JRS/24/3**

Shooting script, 6th Draft, by Malcolm Bradbury, 5 July 1994.

### **JRS/24/4**

Shooting Script, 7th Draft, JRS own copy, heavily annotated and illustrated with storyboarding,  
14 July 1994. [Bound in Blue Leather]

### **JRS/24/5**

Post Production Script, 'U.K. TV Version', 1995.

### **JRS/24/6**

Folder labelled 'Casting' containing:

Letter to JRS from **Kate Beckinsale** urging him to reconsider her for the part of Flora [he had originally told her she was too young] . 'I had an immediate and great affinity with the character' and mentioning that she had turned down the role of Elizabeth Bennett in Andrew Davies' adaptation of PRIDE AND PREJUDICE because Flora was the role above all other she wanted, 29 June 1994;

Letter to JRS from **Alec Guinness** turning down the role of Ada Doom. 'It is a funny idea but I can really see no point in it being played by a man... I feel that if I did it there would be a field day for the press - asking why? Why? Why?', 20 May 1994; [with copy of original letter to Guinness from Richard Broke offering the role];

Colour Polaroids of **Ivan Kaye, Rupert Penry-Jones, Susannah Morley, Alison Roberts, Louise Rea, Sophie Revell, Jeremy Peters, Kate Beckinsale, Maria Miles, Sheila Burrell, Christopher Bowen;**

Photocopied black & white images of the remaining cast members;

Cast Address Lists and contact numbers;

List of suggested extras for party scenes;

Casting status as of 14/7/1994.

**JOHN SCHLESINGER**

**JRS/24/6 [ctd]**

Postcard to JRS from actress **Kate Hardie**, expressing her enjoyment at having met him and hopes to work with him in the future, July 1994;  
List of casting suggestions;  
Miscellaneous correspondence regarding casting, June - August 1994.

**JRS/24/7**

Folder labelled 'Crew' containing:  
Crew lists;  
Production/Crew Contact lists;  
Correspondence with and information on various prospective crew members including: Malcolm Thornton, Dorka Nieradzic, David Reid, Suzan Broad, Elizabeth Moss, Suzanne Jansen, Jim Greenhorn, Carol Gardner, Cecilia Coleshaw, Simon Bishop, John Paine, Malcolm Campbell, Patrick Quirke, Paul Judges, Simon Hinkly, Jean Speak, Frances Needham, Chris Seager, Ashley Rowe, 1994.  
Memos from Alison Gilby to JRS regarding the artists credits being very slow to appear on screen and suggests use of single card credits over Hautecouture Hall, 11 November 1994.

**JRS/24/8**

Production file containing:  
Film Schedule [including call sheets] August - September 1994;  
Rehearsal Schedules;  
Shot lists;  
Location plans and maps;  
Location Breakdown;  
Camera Recce Schedule, July 1994;  
London location recce schedule, 6 July 1994;  
Revised Production Schedule, February 1994;  
Scene By Scene Action Synopsis, 4th Draft , 8 June 1994;  
Preliminary shooting schedule, April 1994;  
Minutes of Pre-production meeting, 14 July 1994;  
Correspondence regarding script cuts and changes, March - June 1994;  
Fax from **Amy Roberts** with sketch of ideas for Ada Doom's final costume, July 1994;  
Copy of letter to **Lewis Gilbert** from JRS requesting that **Kate Beckinsale** be released from shooting **HAUNTED (GB, US,1995)** to attend a press launch of CCF, 25 November 1994; With faxed reply from Lewis Gilbert apologising for being unable to grant the request as they will be shooting the very big fire sequence and Beckinsale would be required every day, 25 November 1994;  
Memos regarding press launch, previews and first screening, November 1994;  
Letter from JRS to **Alan Yentob** (Controller of BBC 1) appealing for extra post-production time, October 1994;  
Reply from Yentob to JRS granting his request but urging him to keep the matter quiet to discourage ITV scheduling against the proposed New Years Day transmission date, 17 October 1994.  
JRS' editing notes, nd.

**JOHN SCHLESINGER**

**JRS/24/8 [ctd]**

Correspondence regarding music with recommendations for Robert Lockhart, Stephen Daltry, Roger Eno, Michael Gibbs];  
Sheet music for various English folk songs;  
Press sheet for TV version.

**JRS/24/9**

Folder of correspondence and press reviews regarding Gramercy Pictures theatrical release of the film in the US, February - May 1995.

**JRS/24/10**

'Publicity Highlights' bound volume of press reviews, compiled by Gramercy Pictures, up to 31 May 1996. [3 Volumes]

**JRS/24/11**

Folder labelled 'Promotional Material' containing:  
Production information;  
Publicity Hand-outs;  
Schedules for promotional tours;  
Invitation List for Los Angeles Event [Screening], nd;  
Itinerary for JRS Personal Appearance Tour, Washington D.C., May 1995;  
Glossary notes issued at CCF openings.

**JRS/24/12**

Five different layouts for CCF poster, nd.

**JRS/24/13**

Folder labelled 'U.K. [Theatrical?] Release' containing  
Press releases;  
Correspondence regarding screenings;  
Interview schedules, 22 April 1997;  
Good luck cards and letters [including those from **Freddie Jones, Miriam Margolyes, Eve Arnold**]  
Note from **Ian McKellan** apologising for being unable to attend the London opening, 3 February 1997.

**JRS/24/14**

Folder labelled 'Payments and expenses' containing:  
Agreement between BBC and John Schlesinger [for services as director], 25 May 1994;  
Correspondence regarding JRS' expenses, 1995 - 1995;  
Financial information on income and percentages, 1995-1996.

**JOHN SCHLESINGER**

**JRS/24/15**

Folder labelled 'Personal Miscellaneous' containing:  
Letters, cards, telegrams of Best Wishes and congratulations from friends, family and colleagues [including **Jasper Cole, Malcolm Bradbury, Anthony Sher, Freddie Jones, Sophie Revell, Kaffe Fassett, Alan Yentob, Diana Dill, Angela Huth, Maureen Lipman, Marmaduke Hussey, Joanna Lumley, Jane Robinson**], 1995;  
Correspondence and invoice regarding End Of Shoot presents, [mugs], August 1994;

**JRS/24/16**

Folder labelled 'Faxes/General' containing:  
Ticket application brochure for CCF Gala Premiere 24 April 1997;  
Fax from **Miriam Margolyes** apologising for being unable to attend the premiere, 23/4/1997;  
Faxes regarding publicity and arrangements for the Gala Premiere, April 1997;  
Copy of letter from JRS to Amy Roberts apologising for being unable to use her on SWEENEY TODD, 18 March 1997;  
Programme for Gala Premiere, 24 April 1997 [with ticket].

**JRS/24/16**

Envelope containing colour photographs of location shooting of location [mostly the farm, informal shots of JRS with Kate Beckinsale].

**JRS/24/17**

Large black scrapbook containing COLD COMFORT FARM press cuttings [British and US] 1994 - 1996;  
Press cuttings for **A QUESTION OF ATTRIBUTION (tx 20/10/1991)**, 1991-1992.

**SWEENEY TODD (IE,US,1997)**

Director: John Schlesinger; Producer: Ted Swanson;  
Script: Peter Buckman;  
Cast: Ben Kingsley, Joanna Lumley, Campell Scott, Selina Boyack, John Kavanagh, Katherine Schlesinger, David Wilmot]

**JRS/25/1**

Screenplay - Third Draft by Peter Buckman, [without annotation], December 1996.

**JRS/25/2**

Shooting Script - Fourth Draft, JRS own copy, heavily annotated and illustrated with storyboarding, January 1997. [Bound in Blue Leather]



**JOHN SCHLESINGER**

**JRS/25/3**

Folder labelled 'Casting & crew' containing:  
Lists of casting possibilities;  
Schedule for castings;  
Colour Polaroids of Irish actors 'unable to use';  
Envelope containing Polaroids of final cast;  
Cast List, 11 February 1997;  
CVs of prospective Director Of Photography, Denis C Lewiston, Bruno De Keyzer, Brian West, Brian Tufano, Chris Seager, Tony Pierce Roberts, Oliver Stapleton, Roger Deakins, John De Borman;  
Unit List, 14 March 1997.

**JRS/25/4**

Bound CVs of crew members and lists of their availability, issued by O'Sullivan Productions,  
October 1996;  
Unit Call sheets, January - March 1997.

**JRS/25/5**

Folder containing faxes, correspondence, financial data on payments [mainly to Schlesinger], Insurances, 1996 - 1997;  
Agreements between John Schlesinger [For his services as Director] and Hilltop Productions Inc ,  
September 1996.

**JRS/25/6**

Press and publicity highlights [mainly US], April 1998;  
Press sheet [issued by Showtime]

**JRS/25/7**

Three wallets containing:  
colour photographs of readings and rehearsals and location shooting.

## UNREALISED PROJECTS

### **FISH TOMORROW (unrealised c.1950s)**

JRS/26/1

Brief story outline for proposed comedy about a Cornish Fishing Village [different cast of characters to **STAR FISH (GB,1952)**]. The story involves rivalry between two parishes and their vicars. [First and second version]

JRS/26/2

Black & white photograph of unknown young man in leather jacket and woollen hat, nd.

### **FLOWER SHOW (unrealised c.1950s-1960s?)**

JRS/27/1

Single page commentary script, typescript with annotation, nd.

### **A QUEST FOR CHEESE (Unrealised, September 1956)**

JRS/27/2

Story Outline - being an account of a visit to the makers of Cheshire & Stilton cheese, 27 September 1956.

### **I'LL BE WAITING (unrealised c.1950s-1960s?)**

[a.k.a WAITING?..WAITING FOR WHAT?]

Shots of London including Piccadilly Circus clock, Swan & Edgar, Hyde Park, Soho,

JRS/28/1

Commentary script, nd.

### **END OF TERM (Unrealised c. 1950s - 1960s?)**

Shots of School chapel, Hat Burning, Train Sequence.

JRS/29/1

Shot List, nd.

### **FILM PROJECT FOR AN APPROVED SCHOOL (Unrealised c.1960s?)**

JRS/30/1

Treatment for a film set in approved school possibly involving group from the school as film-makers

[Schlesinger mentions having just completed a film for British Transport on Waterloo Station TERMINUS (GB,1961).

### **PETTICOAT LANE MARKET (Unrealised c.1960s?)**

JRS/31/1

Treatment for a film on a day in the life of the famous London street market, nd

JOHN SCHLESINGER

**THE LIFE OF THE CLOWN (unrealised, c.1950s-1960s?)**

JRS/32/1

Film Synopsis about a circus clown, nd.

**PORTRAIT OF A YOUNG WRITER (Unrealised, c.1960s)**

JRS/33/1

Film outline for a study of Jane Gaskell, a young female novelist living in London in the 1960s, nd.

**AN IDEA FOR CHRISTMAS (Unrealised c,1960s)**

JRS/34/1

Outline for a film 'contrasting the commercial aspects of Christmas with the lives of people whose 'handicaps' prevent them from spending Christmas in the same way as the majority', nd

**ALIBI (Unrealised game show for television, c1960s)**

JRS/35/1

Outline for a game show by John Schlesinger in which the studio replicates a court of law, the 'jury' being selected from members of the audience.

[Typescript on Mount Pleasant Productions letter-headed paper]

**BLACK DAY IN NORTH WALES - GREAT ORME (Or what have you)**

**Unrealised project, c.1960s.**

JRS/36/1

Single page commentary script on a film about the seaside town of Llandudno, nd.

**WILD TRACK (Unrealised c.1960s)**

JRS/37/1

Story outline for a film reminiscing about a market in Liege, nd.  
Miscellaneous manuscript notes on an [unrelated] untitled film,  
nd.[c.1960s]

**HADRIAN (Unrealised project c.1971)**

[a.k.a HADRIAN IV. A project due to shoot and abandoned in 1971. To have been directed by Schlesinger with Alec McCowen as Hadrian]

JRS/38/1

'Some Notes which resulted from meetings with Charles Wood the week of 1st February 1971';

'Some further notes on meetings between Charles Wood and John Schlesinger' nd.

[Outlining problems with story line and script]

JOHN SCHLESINGER

**JOKE FILM (c.1972)**

JRS/39/1

Folder labelled 'Joke Film' containing cartoons and a large letter from Herb Gardner mentioning a screenplay [not included];  
Letter from Joe Janni to Schlesinger referring to a photograph [not included] and their next film [not named].

**AIDS FILM/AIDS PROJECT / MIDDAY MOON/SOMEONE'S SON/ GOOD DAYS (unrealised, c.1988-1994)**

JRS/40/1

Folder labelled 'AIDS PROJECT - General' containing:  
Book List on aids;  
'The AIDS PROJECT - A treatment by John Schlesinger, 12 September 1988;  
Miscellaneous newspaper cuttings on Aids Issues;  
Draft Directing Deal between John Schlesinger and Lava Films, Inc, June 1990;  
Letter to JRS from Richard Kramer apologising for not having delivered the script for GOOD DAYS, with a curt reply from Schlesinger [filming The INNOCENTS in Berlin], June 1992;  
Letter to JRS from Richard Kramer stating that he is withdrawing from the project, 20 June 1992;  
Correspondence with David Leavitt, 1989 -1991;  
Letter to Joni Sighvatsson from JRS regretting that he is not interested in the TALES OF THE CITY project, September 1992;  
Memo from Steve Golin to John Schlesinger regarding the possible use of **Christian Slater** in the MIDDAY MOON' project, May 1994.  
Letter [handwritten, unsent?] to **Brad Pitt** from JRS asking him to read the script of MIDDAY MOON' Correspondence regarding Ramsey Fadiman's draft of MIDDAY MOON, November 1994;  
Scene Breakdown 'GOOD DAYS', nd;  
Invoices and expenses claimed by Schlesinger to Propaganda Films, 1990-1993;  
Correspondence with AIDS charities regarding factual information needed for the project, 1989-1992;  
Issue 119 of the magazine 'ChristopherStreet', containing Love Alone Three Elegies by Paul Monette.

JRS/40/2

MIDDAY MOON - A Screenplay by Ramsey Fadiman, Fifth Draft, November 1994.

JOHN SCHLESINGER

**THE FAMILY (Unrealised project c.1985)**

**JRS/41/1**

Folder containing:

'Some Ideas And Notes For An Original Film - THE FAMILY' by John Schlesinger, 22 March 1985;  
Correspondence regarding Alan Bennett's possible involvement in the project, March - April 1985.

**The THROWBACK (Unrealised c.1985)**

**Working title 'NEW YORK PROJECT'**

**JRS/42/1**

Folder containing:

'The Throwback - A treatment by **Martin Amis** for a John Schlesinger Production', nd;  
Copy of note to JRS from Martin Amis 'This took longer than expected, partly because I had to bring it up to your standard...'nd;  
Agreement between Martin Amis/John Schlesinger & Fleet & Wall Enterprises, regarding delivery of a film treatment entitled 'New York Project', 5 August 1985.

**WHERE ALL THE RATTLESNAKES ARE BORN (Unrealised c.1996)**

**JRS/43/1**

Screenplay by William Jack Sibley, nd;

**JRS/43/2**

Screenplay - Third Draft, by William Jack Sibley, with accompanying letter from Lisa Fitzgerald (literary agent?), 18 October 1996.

**THE NORMAL HEART (Unrealised, c.1996)**

[AIDS related theme based on the stage play by Larry Kramer]]

**JRS/44/1**

THE NORMAL HEART - Shooting Script [Draft A] by Larry Kramer, 12 June 1996. [Two copies]

**JRS/44/2**

Screenplay 'Last Draft with Barbra Streisand', heavily annotated by JRS[?], nd.

**JRS/44/3**

Folder containing:

Correspondence regarding casting, [including letter to Alec Baldwin offering him the role of 'Ned', 12 December 1996], engagement of crew, financing and other pre-production issues, 1996-1997.

**JOHN SCHLESINGER**

**JRS/44/4**

Folder containing:

Advanced publicity cuttings, some mentioning Barbra Streisand owning the film rights;

Press cuttings on related issues;

Press cuttings reviewing the Dartmouth Player's Production of 'The Normal Heart', nd;

'The Case Of Linwood B' Nuremberg , West Germany, preliminary report on the case of an ex US Army cook charged with deliberately spreading the HIV/AIDS virus while stationed in Nuremberg, 1986-1987;

Issue of 'On Display' featuring the Aids Memorial Quilt on display 11-13 October 1996;

**FLUSH (Unrealised project, c.1997)**

**JRS/45/1**

Original Screenplay [First Draft] by Malcolm Bradbury based on 'Flush:A Biography' by Virginia Woolf, nd.

**JRS/45/2**

Original Screenplay by Malcolm Bradbury [Second Draft], nd

**JRS/45/3**

Script Breakdowns, additional scenes, loose pages of annotations, nd.

**JRS/45/4**

Director's Agreement between Schlesinger and The Flush Group, Inc, December 1996.

**HOUSE OF MIRTH (c.1998)**

Unrealised project based on the novel by Edith Wharton adapted by Frederick Raphael, Acapella Pictures.

[NB: **Dustin Hoffman** was to have been one of the co-producers]

**JRS/46/1**

Folder containing JRS' and Frederick Raphael's novel breakdowns and notes on the script,  
nd - 1998;

Mali Finn's breakdown of the novel and script notes, July 1997.

List of possible writers suggested by Acapella Pictures, October 1997.

**JRS/46/2**

Screenplay by Frederick Raphael, nd;

Loose pages of suggested re-writes and memos regarding script changes, April 1998.

**JRS/46/3**

Screenplay - 2nd Draft, by Frederick Raphael, May 1998;

Notes on 2nd Draft.

**JOHN SCHLESINGER**

**JRS/46/4**

Folder labelled 'Novel Ideas/Research' containing:  
Photocopied images of late 19th century America;  
Booklet 'Edith Wharton's World' issued by the Smithsonian Institution;  
Itinerary for a visit to the Smithsonian [Wharton Exhibition], 26  
October 1997;  
Breakdown of characters/scenes in the novel;  
Photocopy of introduction to the novel sent to JRS by Dustin Hoffman  
with salient points underlined;  
List of literary analyses of the novel;  
Correspondence with Frederick Raphael;  
Online film schedule, shooting 18 August - 29 October 1997;

**JRS/46/5**

Folder labelled 'Casting' containing:  
Lists of casting possibilities;  
Card to JRS from actress **Mira Sorvino** apologising for her 'blunder on  
Oscar night' [she had mistaken him for **Saul Zaentz**], 4 April 1997;  
Correspondence regarding possible casting, April - May 1997;  
Letters from **Natassja Kinski** and **Kelly Preston** thanking JRS for allowing  
them to test for the part of Lily, April - May 1997.

**JRS/46/6**

Casting file containing photographs and biographical notes on the  
following artists being considered for roles in HOUSE OF MIRTH:  
Lily - **Gwyneth Paltrow, Uma Thurman, Robin Wright, Nicole Kidman,  
Catherine McCormack, Emily Watson, Kate Winslet, Madeleine Stowe,  
Kristin Scott-Thomas, Julianne Moore, Michelle Pfeiffer, Emma Thompson,  
Annette Benning, Kate Beckinsale, Natascha McElhone, Cate Blanchett,  
Jennifer Jason Leigh, Helen Hunt, Elisabeth Shue;**  
  
Selden - **Ralph Fiennes, Liam Neeson, Tom Hanks, Johnny Depp, Matthew  
McConaughey, Val Kilmer, Greg Wise, Alec Baldwin, George Clooney [  
photograph only], Viggo Mortensen, Edward Norton, Ethan Hawke, Stephen  
Dillane, John Cusack, Guy Pearce, Gabriel Byrne, Russell Crowe,  
Rufus Sewell, Ben Chaplin, Billy Zane, Rupert Graves.**

**JRS/46/7**

Folder labelled 'Contracts & Finance' containing:  
Director's Agreement between John Schlesinger and Village Roadshow/Punch  
Productions, 28 March 1987;  
Advice Of Receipt Of Funds From Abroad;  
Pre-Production correspondence, April - July 1997;  
Schlesinger's expenses claims [travel, telephone, etc].

JOHN SCHLESINGER

**WE 'WHA/ THE SPIRIT AND THE FLESH (unrealised c. 1998)**

Unrealised film project with a Native American theme.

**JRS/47/1**

Folder containing:

'A Synopsis For A Film by Irwin M Rappaport, based on the award-winning non-fiction book, *The Zuni Man-Woman*, by Will Roscoe', 30 April 1998;  
Revised story outline, 30 November 1998;  
Two Black & white portrait photographs of Michael Childers by David Stoltz.

**Scripts sent to John Schlesinger but undeveloped**

**JRS/48/1**

**SEASONS (c. 1993)**

Original Screenplay by Beento Blackbird/Akosua Busia, August 1993.

**JRS/48/2**

**O'KEEFE (c.1994)**

Screenplay by Ann Biderman [based on the life of artists Georgia O'Keefe], 30 August 1994.

**JRS/48/3**

**The LOCK-UP (nd)**

Screenplay by Peter Buckman [set in England,1939], nd.

**JRS/48/4**

Folder containing copies of correspondence with authors who had sent scripts [some unsolicited] to Schlesinger and had them returned: logs of scripts received by Schlesinger, 1995 - 2001.

Correspondence regarding Schlesinger being offered **MADNESS OF KING GEORGE (US,GB,1994)**, Approached by Peter Nichols to direct **PASSION PLAY**;

Other proposals include: **ILLUMINATION NIGHT** by Martin Rosen, **The ECHOING GROVE, PLAYING BY HEART** by Willard Carroll, Filming of **Leonard Bernstein's MASS, CRY TO HEAVEN** by Anne Rice, **The DONAHUE SISTERS** by Geraldine Aron, **EXECUTIONER PIERREPOINT, LAWN DOGS, LADYFINGERS, REALITY TV** by David Nicholas Wilkinson, **SHAKESPEARE'S SISTER** by Rick Ramage, **STONEWALL, The THEATRICALS** by Wallis Nicita, **TREACHERY** by Susan Bennett;

Synopsis of proposed TV Series **THE ROYLES** by William Fairchild, Correspondence with **Martin Scorsese** regarding **CLOUD ON SAND** by Antoine de Clermont-Tonnerre adapted by Gabriella de Ferrari, March - December 1994;

'Notes', [17pp] ...'The story of Dan Egan is one of a sensitive dedicated man..', nd



JOHN SCHLESINGER

**THEATRE**

**TIMON OF ATHENS (Royal Shakespeare Company, 1965)**

[Director: John Schlesinger;

Cast: Paul Scofield, Paul Rogers, Timothy West]

**JRS/49/1**

Script [Bound In Blue Leather], John Schlesinger's own copy, heavily annotated.

**JRS/49/2**

Folder containing press cuttings, July - October 1965.

**DAYS IN THE TREES (Royal Shakespeare Company, 1966)**

[By Marguerite Duras translated by Sonia Orwell.

Director: John Schlesinger

Cast: Peggy Ashcroft, George Baker, Frances Cuka, Brian Badcoe]

**JRS/50/1**

Script - John Schlesinger's own copy, annotated.

**JRS/50/2**

Further annotated copy with correspondence from Sonia Orwell regarding the translation.

**JRS/50/3**

Script [Bound In Blue Leather], JRS own copy, annotated, with list of auditions held at

Queens Theatre, 16 February 1966.

**JRS/50/4**

Press cuttings, June 1966 - March 1967.

**I & ALBERT (Piccadilly Theatre, 1972)**

[a.k.a M'AM/ HRH]

Musical based on the life of Queen Victoria by Charles Strouse and Lee Adams based on the book by Jay Allen.

Director: John Schlesinger;

Cast: Polly James [Victoria], Sven-Bertil Taube [Albert]. Aubrey Woods [Palmerston], Lewis Fiander [Disraeli].

**JRS/51/1**

Script, Schlesinger's own, heavily annotated, with pasted inserts and loose manuscript pages.

**JRS/51/2**

Script [Bound In Blue Leather] Schlesinger's copy, annotated.

**JRS/51/3**

Folder containing research/background material;

Booklet 'From Today Painting Is Dead' The Beginnings of photography.

**JRS/51/4**

Scrapbook containing press cuttings, May 1972 - January 1973.

JOHN SCHLESINGER

**HEARTBREAK HOUSE (National Theatre, Old Vic, 1975)**

By George Bernard Shaw.

Director: John Schlesinger;

**JRS/52/1**

Script [Bound In Blue Leather] John Schlesinger's own copy, annotated.

**JULIUS CAESAR (National Theatre, Olivier, 1977)**

Director: John Schlesinger

Cast: John Gielgud [Caesar], Brian Cox [Brutus], Ronald Pickup [Cassius], Mark McManus [Mark Antony].

**JRS/53/1**

Script [Bound In Blue Leather] John Schlesinger's own copy, heavily annotated.

**JRS/53/2**

Scrapbook containing press cuttings, March - May 1977;

**TRUE WEST (National Theatre, 1981)**

By Sam Shepard

Director: John Schlesinger

Cast: Bob Hoskins, Antony Sher, Shane Rimmer, Patricia Hayes.

**JRS/54/1**

Scrapbook containing cuttings, April 1981 - May 1982.

**Miscellaneous Material Relating to The National Theatre**

**JRS/55/1**

Book 'Britain's Royal National Theatre - The First 25 Years', written and compiled by Tim Goodwin, 1988;

**JRS/55/2**

Folder containing:

Correspondence regarding productions at the National Theatre [including TRUE WEST, HOFFMANN], Associates Meetings, 1981 - 1984;

Also including:

Letter to Peter Hall from Harold Pinter complaining about the running of the theatre and resigning from any further involvement, including the scheduled production of VENICE PRESERVED, 24 May 1983; With Peter Hall's reply, 27 May 1983;

Issue of Telegraph Magazine containing an article on 25 years of the National Theatre, 22 October 1988;

**JRS/55/3**

Scrapbook of cuttings relating to Schlesinger's National Theatre Productions, March 1973 - October 1988.

JOHN SCHLESINGER

**OPERA**

**LES CONTES D'HOFFMANN (Royal Opera House, 1980)**

[Revival of production 1981, 1982 & 1991

Director: John Schlesinger.

**JRS/56/1**

Vocal Score [Bound];

with manuscript notes on Epilogue, nd;

Programme 'Les Contes D'Hoffmann', Royal Opera House 20 January 1982;

Scrapbook containing press cuttings 1981 - 1986.

**Der ROSENKAVALIER (Royal Opera House, 1984)**

Director: John Schlesinger.

**JRS/57/1**

Vocal Score in three volumes, annotated by JRS.

Scrapbook containing press cuttings November 1984 - March 1995.

**UN BALLO IN MASCHERA (Salzburg Festival, 1989 & 1990)**

Director: John Schlesinger

**JRS/58/1**

Vocal Score, annotated by JRS.

**JRS/58/2**

Folder labelled 'July/August 1989' containing photographs of rehearsals and performances;

Programmes from the Salzburg Festival;

Press Cuttings, 1989.

**JRS/58/3**

Folder labelled 'Legals/contracts', containing:

Faxes regarding legal and financial matters, 1988-1989.

**JRS/58/4**

Folder containing:

Envelope of black and white photographs of the set;

Pencil drawings of moves and cast positions;

Photographs of Schlesinger explaining the set to the cast[?];

Cast & Crew Lists

**JRS/58/5**

Folder of press cuttings, British and European, 1989.

**JRS/58/6**

Folder labelled 'Congrats/Best wishes' containing

Letters notes and cards from friends, colleagues and family, 1989.

**JRS/58/7**

Folder labelled JRS/Personal contents include:

Colour photographs of orchestral rehearsals;

Black & white photographs of cast in curtain call positions (not in costume);

Programmes Salzburger Festspiele, 1989;

Programme of Requiem for Herbert von Karajan, 1989;

**JOHN SCHLESINGER**

**JRS/58/7 [ctd]**

Black & white photographs of Schlesinger and party after the opening night;

JRS manuscript production notes, nd;

Designs for the Gustavo Mask made by Liz Raeburn given as cast & crew presents by Schlesinger, with details of cost and list of recipients, 1989;

Spiral bound notepad with JRS notes;

Letters of thanks.

**PETER GRIMES (Los Angeles Opera in collaboration with La Scala, Milan, 2000)**

**JRS/59/1**

Folder containing photographs of artistes;

Provisional props lists;

Breakdown of the story;

Photographs of set;

**JRS/59/2**

Folder containing La Scala Contracts and correspondence, 1999-2000.

**JRS/59/3**

Folder containing

Correspondence regarding contracts, expenses, production issue;

Good wishes letters, 2000.

**JRS/59/4**

Photocopies of costume designs.

**JRS/59/5**

Folder labelled 'Peter Grimes - Los Angeles Opera' containing:

LA Cast List;

Correspondence with Los Angeles Opera regarding the production, 2000;

Peter Hemmings Celebration Concert;

Faxes regarding Schlesinger's expenses;

Black & white photographs of Schlesinger at the Peter Hemmings

Celebration Concert;

Photographs of cast.

**JRS/59/6**

Folder containing press cuttings, October 2000.

**UNREALISED OPERA**

**BORIS GODUNOV**

Unrealised collaboration between Schlesinger, Salzburg Festival and Herbert von Karajan, 1987.

**JRS/60/1**

Folder containing :

Ground Plan of the Salzburg Opera House stage;

Photocopy of libretto;

Correspondence regarding travel arrangements, financing, 1987;

Letter to JRS from Herbert von Karajan, regretting that the project did not materialise, 2 February 1987.

## JOHN SCHLESINGER

### Miscellaneous Opera Related Material

#### JRS/61/1

Programme - Andrea Chenier [Part of a season of Italian Opera, Theatre Royal Drury Lane] c.1960s;

Two wallets of colour photographs of rehearsals, set and performance of unidentified Schlesinger opera, nd.

Letter from Don White to JRS recommending various singers who can dance the role of SALOME, 20 September 1968.

### LECTURES/FILM FESTIVALS/RETROSPECTIVES

#### JRS/62/1

Folder labelled 'Lectures - Done', 1969 - 1986, including:

Correspondence with Ivan Butler , 1969;

Correspondence regarding talks given By Schlesinger at Guildhall School of Music & Drama and Uppingham School, 1969;

Programme - John Player Lectures , NFT, 5 December 1971;

Programme - John Player Lecture Series, Nottingham Film Theatre, July [197?];

Correspondence regarding lectures at -  
Harvard University, 1975;

School Of Visual Arts, New York, 1975;

Royal Exchange Theatre, Manchester, 1977;

Tel-Aviv University Trust, 1978;

London International Film Festival Of The Environment, 1978;

Jordanstone College Of Art, Dundee, 1983;

Balliol College, Oxford, 1984

Liberal Jewish Synagogue, 1984;

Correspondence with Soren Fischer Associates, 1977;

Correspondence regarding Schlesinger giving Evening Standard Best Actress Award to Kate Nelligan, 1979;

Correspondence regarding 'Quatercentary Art Exhibition', Uppingham School, 1984;

Correspondence regarding A John Schlesinger Workshop at National Film & Television School, 1986.

#### JRS/62/2

Folder containing correspondence, publicity, programme notes, Inventory of Schlesinger's Awards on display, for Illustrated discussion given at Schlesinger Retrospective, NFT, 1977

#### JRS/62/3

Folder containing correspondence and programmes relating to Schlesinger's involvement with the Rye Festival 1980 - 1995.

## JOHN SCHLESINGER

### JRS/62/4

Folder containing correspondence, expenses receipts, programmes for the Schlesinger Retrospective at Festival De La Rochelle, 1982.

### JRS/62/5

Folder containing correspondence, programmes, Schlesinger's Jury Pass, Business cards, for Venice Film Festival, 1985.

### JRS/62/6

Folder containing material relating to Edinburgh International Television Festival, including:  
Correspondence 1985 -1988;  
McTaggart lecture rough manuscript notes and typescript transcript as delivered 16 August 1985;  
Edinburgh Film Festival Programme, 1985.

### JRS/62/7

Folder labelled ' Lectures: AFI/Cinetex Retro' September 1988, containing:  
Programmes;  
Invitation to AFI's Tribute to Schlesinger, 28 September 1988;  
Programme & Exhibits Guide - Cinetex '88, Las Vegas, 23 - 30 September 1988; with Correspondence regarding the events, May - June 1988.

### JRS/62/8

Folder labelled 'Indian Film festival - Retrospective' containing:  
Correspondence between JRS and National Film Development Corporation Of India regarding a retrospective of Schlesinger's work and a screening of MADAME SOUSATSKA (GB,1988), 1988-1989;  
Press cuttings of the event, January 1989;  
Programme/Brochure - 12TH International Film Festival Of India, 10-24 January 1989;  
Five black & white photographs of Schlesinger at the festival, nd.

### JRS/62/9

Folder labelled 'Lectures - Seattle International Film Festival, 1993' containing:  
Festival Brochures;  
Correspondence regarding the Festival and Tribute To Schlesinger [Egyptian Hall, Seattle, 27 May 1993] May - June 1993;  
Map of Seattle;  
Press Cutting, Seattle Times, 27 May 1993.

**JOHN SCHLESINGER**

**JRS/62/10**

Folder containing brochures and correspondence relating to a Schlesinger retrospective at Cinequest Film Festival, San Jose, February 1998.

**JRS/62/11**

Folder containing correspondence relating to Schlesinger's Interview at the Santa Barbara Film Festival, March 1998.

**JRS/62/12**

Folder containing correspondence relating to a Tribute To John Schlesinger at the Santa Fe Gay Film Festival, 1998

**JRS/62/13**

Folder marked 'Film Reels' containing  
List of Schlesinger's Lecture Film Reels [Film Excerpts 16mm], nd;  
Requests for film clips to show, 1984;  
Programme - Denver International Film Festival, 1979.

JOHN SCHLESINGER

**AWARDS / CELEBRATIONS**

**JRS/63/1**

Folder labelled 'Academy Of Motion Picture Arts & Sciences' containing Correspondence 1971 - 1999 relating to Oscar nominations; Schedule Of Academy Membership Screenings, 1972 & 1973 [44th & 45th Awards Ceremonies];

Press hand-out 'Oscar Nominations Announced Soon' outlining the Academy's Regulations, 1971;

Hand-out 'To All Academy Award Nominees' - regulations, 1972;

Telegram informing Schlesinger that he has been nominated as Best Director for **SUNDAY BLOODY SUNDAY (GB,1971)**, March 1972;

Correspondence regarding a documentary film 'Oscar's First 50 Years', 1976;

List of Academy Awards telegrams sent 11 April 1979;

Letters from the Academy acknowledging receipt of copies of Schlesinger's shooting scripts for their archive, [Margaret Herrick Library] 1987;

Brochure and background information on the Margaret Herrick Library; Programme - 'The British & The Oscar', photographic exhibition held at the Academy, March 1988;

Correspondence between Schlesinger, **Stephen Spielberg** and **Karl Malden** [President Of The Academy] regarding a Special Achievements Oscar being awarded to **Akira Kurosawa**, September -October 1989;

Correspondence between Schlesinger, Karl Malden and **Ismail Merchant** regarding the Academy's Life Time Achievement award to **Satyajit Ray**, November - December 1991;

Correspondence with Margaret Herrick Library regarding a copy of a shooting script for **COLD COMFORT FARM**, September - November 1996;

Letter from the AFI confirming that **MIDNIGHT COWBOY** has been included in their '100 years....100 Movies' project, 21 January 1999.

**JRS/63/2**

Folder labelled 'Awards' containing correspondence regarding The Felton Awards, 1972 [Schlesinger nominated for Best Director - SUNDAY BLOODY SUNDAY];

Academie Du Cinema [Best Director Award for SBS], April 1972;

Tehran Film Festival, 1972;

David Donatello Award, 1980 [Correspondence, programme & cuttings].



JOHN SCHLESINGER

JRS/63/3/1

Folder :

**JOHN SCHLESINGER : THIS IS YOUR LIFE (tx 19/11/1980)**

Correspondence regarding arrangements for studio guests, film clips, party list [made in secret through Schlesinger's office] September 1980; Copies of letters of thanks from Schlesinger to participants in the show [**Eamonn Andrews, Maurice Leonard, Huw Wheldon, June Ritchie, Jon Voight, Robert Hardy, Richard Greene, Thora Hird, Alan Bates, Julie Christie**]; Letter from Maurice Leonard [Thames Television], thanking Schlesinger for being such an interesting subject, 'One of the easiest things was getting people to come on; you're well loved and I think I can understand why';

Contract with Thames Television to appear 'as subject' of THIS IS YOUR LIFE for the fee of £100, 29 September 1980;

Correspondence regarding a copy of the show on video;

Letters from viewers and friends who had seen the programme and enjoyed it, November;

Correspondence regarding Schlesinger's contribution to **THIS IS YOUR LIFE : THORA HIRD**, 1996.

JRS/63/3/2

**THIS IS YOUR LIFE : JOHN SCHLESINGER** - Red Book 'presented to John Schlesinger C.B.E as a memento of his appearance as guest of honour on THIS IS YOUR LIFE' signed

'and a stroll in Covent Garden, Good Luck, Eamonn' [Andrews], containing captioned stills of highlights from the show.

JRS/63/4

Folder containing correspondence, programmes, speech notes, press releases, relating to the award to John Schlesinger of the **Shakespeare Prize, 1981**. [This was the first time the prize had been awarded in the field of film].

JRS/63/5

Folder containing correspondence relating to John Schlesinger's appearance on BBC Radio 4

'**Desert Island Discs**', 13 October 1991 [Mainly letters of thanks from listeners and friends].

## JOHN SCHLESINGER

### JRS/63/6

Folder relating to the BAFTA Fellowship Awarded to John Schlesinger, 1995, containing:  
correspondence regarding arrangements;  
Letters of congratulations [including :Anthony Andrews, Kate Beckinsale, Roy Bradford, Eleanor Fazan, Robert Hardy, Asad Qureshi, Antony Sher, Martin Sherman, Malcolm Thornton] ;  
Issue 'BAFTA news' , June 1996;  
Menu Card for the Awards Dinner, Theatre Royal , Drury Lane, 21 April 1996;  
Cards with Schlesinger's speech notes used at the awards;  
Invitation to the Winner's Reception;

### JRS/63/7

Folder containing correspondence, programmes and press releases relating to the **Rand Schrader Distinguished Achievement Award** presented to Schlesinger at the Los Angeles Gay & Lesbian Film Festival 'for his leadership in including lesbian and gay characters in his film decades before it became fashionable', 2000.

## MISCELLANEOUS MATERIAL 'ON SCHLESINGER'

### JRS/64/1

Box file marked 'Interviews 1970 -1995' containing:  
Correspondence regarding interviews;  
Receipts of payment for interviews;  
Transcripts of interviews.

### JRS/64/2

Scrapbook of cuttings on Schlesinger, June 1977 - February 1997.

### JRS/64/3

Scrapbook of cuttings on Schlesinger, April 1997 - June 2001.

**JOHN SCHLESINGER**

**JRS/64/4**

Scrapbook labelled 'JRS MISC Publicity' containing:  
Press cuttings;  
Publicity handouts;  
Programmes from Schlesinger retrospectives;  
1969 - 1990.

**JRS/64/5**

Scrapbook labelled 'John Schlesinger U.S.A' containing:  
Press cuttings;  
Theatre programmes;  
Articles;  
1975-1995

**JRS/64/6**

Folder containing Study notes on John Schlesinger accompanying a retrospective, prepared by the Film Education Unit, University Of Cape Town, 1-6 February 1982.

**JRS/64/7**

Programme 'John Schlesinger - A Life In Film',  
Egyptian Theatre, Hollywood, 19 May 2002

**JRS/64/8**

Folder containing  
Miscellaneous biographical notes, filmographies and articles on Schlesinger, including:  
Profile Article 'John Schlesinger - Marathon Man' , 16 September 1997;  
Article 'Far From The Madding Crowd' on Schlesinger's English Country House [Strawberry Hole], August 1990.  
c.1980 - 1997.

**JRS/64/9**

Folder labelled 'Books & Theses' containing:  
Correspondence regarding books, theses, research projects on Schlesinger, 1977 -1985;  
Copy of 'John Schlesinger - Un Cineaste Pas Comme Les Autres' by Jean-Philippe Guerand, 1981.

JOHN SCHLESINGER

**GENERAL CORRESPONDENCE**

**JRS/65/1**

Folder labelled 'B.F.I' containing correspondence between Schlesinger and the **British Film Institute** regarding:

Donation of prints;

Possible donation of paper material to bfi Special Collections;

Prints for Film Festival Screenings;

NFT Audio Tapes Project , 1991 - 2002;

List of 'Film Items Donated To The NFTVA by John Schlesinger',  
November 1994.

**JRS/65/2**

Folder of correspondence between Schlesinger and **Rev. Gene D. Phillips** [Loyola University Of Chicago] author of a biography of Schlesinger, 1977 - 1998;

Copy of 'John Schlesinger' by Gene D. Phillips, [Twayne publishers, Boston, 1981], inscribed 'For John from Gene, Love, Admiration and Thanks'.

**JRS/65/3**

Folder labelled '**Joseph Janni**' containing general correspondence between Schlesinger and Joseph Janni, 1974 - 1994;

Correspondence between Schlesinger and Nicholas Janni [Joseph's son] and others regarding Joseph Janni's death, career, memorial service and obituaries, 1994;

'An Appreciation Of Joseph Janni' by John Schlesinger, 1994.

**JRS/65/4**

Folder of correspondence labelled 'Coral Browne: All letters/Obits' containing:

Correspondence between Schlesinger and the actress **Coral Browne** and her husband actor **Vincent Price**, 1972-1991, including:

Postcards, notes and greetings cards from Coral Browne to Schlesinger;

Detailed letters to Schlesinger from Coral Browne, 1972 -1985;

Copy of letter from JRS to CB describing pre-production for **MADAME SOUSATSKA** , searching for a genius on the keyboard 'all that was possible to fake in the old days with Anne Todd or Dirk as Lizt...', gives his opinion of **BREAKING THE CODE (BBC, 5/2/1997)** '..a very old fashioned poofy play..';

Correspondence regarding arrangements and Guest Lists for a cocktail party for Coral Browne, 25 August 1988, letters of thanks from guests [**Alec Guinness, Alec McCowen, Dirk Bogarde, Anthony Holland**, note of apology from **Maggie Smith**];

Copy of letter to **Roddy McDowall** including a 'piece on Coral', May 1988;

## JOHN SCHLESINGER

### JRS/65/4

Copy of letter to Coral Browne & Vincent Price from Schlesinger ' A newsletter from Number 10' describing his breakfast meeting with Prime Minister **John Major** at No 10 to discuss a film he was making for Saatchi & Saatchi . 'Downing Street is immense. Rather good Turners in the first floor quarters...' 15 May 19?;

Correspondence with Vincent Price regarding bequests from the will of Coral Browne which included a Graham Sutherland watercolour to fashion designer **Jean Muir** and two **L.S. Lowry** paintings to Sir **Alec** & Lady **Guinness**, June 1991;

Notification from the estate of Coral Browne that Schlesinger has been left a painting of palm trees by Graham Sutherland, 18 June 1991;

Letter to Schlesinger from Vincent Price describing his happiness with and love for Coral Browne [to be read aloud at her memorial service], September 1991;

Invitation and order of service for the Mass Of Thanksgiving for Coral Brown, at the Church of the Immaculate Conception, Mayfair, 5 September 1991;

Invitation to an Orchid Ball honouring Vincent Price at the Regent Beverly Wilshire Hotel, 27 April 1990;

Notes on Coral Browne [career, biographical details and proposed interview questions], nd;

Cuttings of Coral Browne Obituaries, June 1991.

## PERSONAL CORRESPONDENCE

### JRS/66/1

Folder marked 'Personal Correspondence - D' including letters , notes and telegrams between Schlesinger and the following:

**Peter Duffell, Noel Davis, Robert Dalrymple, John Dalrymple, Michael Denison, John Davey, Stephen Dryland, Vernon Dobtcheff, Martin Donovan, Shelley Duvall, Jan de Villeneuve, Anatoly Davidov, John Dankworth, James Dearden** [Copy of letter from JRS congratulating him on his screenplay for **FATAL ATTRACTION (US,1987)**], **Dr.F. Dudley-Hart, Peter Docherty**,  
1977-1998.

JOHN SCHLESINGER

JRS/66/2

Box file marked 'Personal Letters G-L' including, notes, telegrams and letters from the following:

**Sally FIELD; Alec GUINNESS** [some regarding the project 'First & Last'];  
**Sheila GISH, David Geffen, Daniel Guillaume, Ronald Gurney, Tammy Grimes, Myron Grindea, Gerald Gouriet, Bill Gibb, Christophe Girard, John GIELGUD** [mention of filming *The WICKED LADY* (GB,1983)];  
**J. Paul Getty III, Kelly Graham, Michael Green, Larry Grossman, Grosvenor House Club** [correspondence regarding Schlesinger's application for membership];  
**Lynn Harrell, Jeremy Thomas, Leslie Hardcastle, Jake Heggie, Stanley Hall** [Make-Up artist, mainly regarding financial difficulties with his perfume company]; **Ronald Harwood, Peter Hall, Philip Hoare** [Regarding arrangement of a secret visit to the theatre for Schlesinger and **Lauren Bacall**]; **Jerome Hellman, Angelica HUSTON, Robert Hardy, Dustin HOFFMAN, David Hicks, Ahmed Hussein**, Copy of letter from JRS to **Patrick Hobbs** mentioning his doubts about Hobbs renting out his house to **Richard Harris** '...he has a reputation of being a bit of a tearabout, I do not know how he treats his homes, I am checking it out before I land you with him'. [ 20/1/1978]; **Grainger Hines, Charles Hodgson, Goldie HAWN** [illustrated letter] with copy of JRS reply, 26/11/1976;  
**Richard Huggett, Harold Innocent, Christopher ISHERWOOD & Don Bachardy, Roland JOFFE, Paul Jabara, Ewol John** [with attached letter from **Yul Brynner's** agent rejecting the script of *FORCE MAJEUR*, 1/3/1978], **Matile Krim** [widow of **Arthur B.Krim**]; **Carol Katzka** [regarding **Gabriel Katzka's** memorial, 15/3/1990], **Herbert Von Karajan, Garson Kanin, Hans Kohler, Jennifer Kendall** [wife of **Shashi Kapoor**], **Fritz Kormis, Anna Massey, Larry Kramer, Adele Leigh, Serge Lancen, Innes Lloyd, Charlotte Levy, Robert Lindsay** [refusing an offer of a role in *MADAME SOUSATZKA*, 25/8/1987];  
Copy of letter from JRS to **Richard GERE** thanking him for his contribution to a Schlesinger tribute September 1986;  
1976 - 1994.

JRS/66/3

Box file labelled 'Personal Letters M - P' containing correspondence to and from JRS and the following:

**Ian McKELLAN, Daniel McDONALD, Peter MIALL, Rivi MASSION, Peter MOREY-WEALE, Roddy McDOWALL, Wendy MORGAN, Anna MASSEY, John Clark McGUIRE, Jean MARSH, Gene MOMBERGER, Kenneth McKINNON, Bette MIDLER** [regarding handgun control, 3/9/1981];  
**Charles MAROWITZ, Roger MILNER, Chris O'HARE, Chris PATTEN** [GOVERNOR OF HONG KONG], **Werner POCHATH, Mark PAUL, Rev, Gene D. PHILLIPS**

Three notes and a postcard from **Laurence OLIVIER** (1980-1987);  
Note from **Paul & Linda McCartney**, '..Hope You Like It..' [probably referring to their latest album], nd;  
Copy of letter from JRS to **Paul & Linda McCartney** thanking them for a copy of their record, 23 April 1970;  
Three Postcards from **Linda & Paul McCartney** (1986/87);

JOHN SCHLESINGER

**JRS/66/3 [ctd]**

Christmas card to JRS 'love from Paul [McCartney] Linda and the kiddy winkies', nd;

Copy of letter from JRS to **Linda McCartney** apologising for being unable to attend the opening of her exhibition, 1 October 1982;

Letter to JRS from Prime Minister **John Major**, apologising for being unable to meet through lack of time, 5 April 1984. [With copy of JRS letter to John Major inviting him to dinner, 11 March 1984].

**JRS/66/4**

Box file labelled 'Personal Letters Q - S' containing correspondence to and copies of letters from JRS and the following:

**Anna Maria QUINTANA, Asad QUERESHI, Howard ROSENMAN, Robert ROBINSON, Frederic RAPHAEL, Jane RICE, Patrick REYNOLDS, Herb RITTS, Elan REICHEL, Peggy RAMSEY, Antony SHER, John STEER, Jeffrey SEYFRIED, Yonty SOLOMON, Kenny Solms, Fernando SCARFIOTTI,**

1977-1995.

Copy of letter from JRS to **Vanessa REDGRAVE** congratulating her on her performance in the film **SECOND SERVE (US,1986)**;

Copy of letter from JRS to Jane Raglan discussing his shock at the death of **Natalie Wood** [a close personal friend], 2/12/1981;

Letter from ceramicist **Lucie Rie** thanking him for payment for bowls, 17/19/1981;

Copy of letter from JRS to Howard Rosenman discussing filming **YANKS** and mentioning that rumours about **Richard Gere** being difficult were not true, 4 July 1978;

Letter to JRS from **Martin SHEEN** during film of **JUDGEMENT IN BERLIN (US,1988)**, regarding promotion of **The BELIEVERS (US,1987)**;

Letters from **Martin SCORSESE** and **Arthur HILLER** requesting Schlesinger's support for **Michelangelo Antonioni's** life time achievement academy award, November 1994 [with filmography of Antonioni];

Order of service for theatrical agent **Judy Ann Scott-Fox** memorial, St James Piccadilly, 8 November 1994;

Letter from **Paul Scofield** apologising for being unable to take a role in 'the Tolstoy', 5 March 1994.

**JRS/66/5**

Box File labelled 'Personal Letters T-Z' containing letters to JRS and copies of letters from JRS and the following:

The **SOLTI** family [thanking JRS for his kindness on the death of **Georg Solti**, 1997], **Yitkin SEOW, Dudley STEVENS, Jessica TANDY, Edward TEETS, Jeremy TAYLOR, Gianni VERSACE, Mark VALLEY, Brenda VACCARO, Michael WINNER, Julie WALTERS, Robert WINDSLOW, Bruce WEINTRAUB, Michael YORK** [and wife Pat], **Harry WINER, Tim Zinnemann.**

c.1970s - 1990s.

**JOHN SCHLESINGER**

**JRS/66/6**

Box File Labelled 'JS: Old Personal Files, Correspondence'  
containing folders of correspondence to and copies of letters from JRS  
and the following:

Folder 'D'

**Noel DAVIS, John DALRYMPLE, Nigel DOUGLAS, Terence DAVIES, Contessa  
Paule De BEAUMONT, John DARTIGUE, Paul DEHN, 1968-1975;**

Letter (3pp) from **Michael Douglas** asking JRS to direct **ONE FLEW OVER THE  
CUCKOO'S NEST (US,1975)** and explaining the history of his and his father  
**Kirk Douglas's** involvement with the original play and purchase of  
rights, mentions Jack Nicholson and James Caan as two likely actors for  
the McMurphy role, 18 August 1972;

Copy of reply from JRS to Michael Douglas expressing his uncertainties  
about being involved in the project owing to the possibility of The DAY  
OF THE LOCUST project happening, 5 September 1972.

Folder 'E'

**Nicholas ELDER, Richard ELY, Leslie EDGAR, Nancy ELLISON, Yigael  
EPHRATI.**

Folder 'F'

**Edward FOX** [thanking JRS for his kind remarks on his play 'Knuckle'  
(23/6/1974);

Letter from **Peter FINCH** thanking him for a gift of cuff links an  
expressing his enjoyment of their working together, 11 August 1970;  
Invitation to the wedding of actor Peter Finch to Mavis Barrett, Piazza  
Ponte, Rome, 9 November 1973;

'Thank you' note from **Albert FINNEY**, nd;

Letters from **Roger FLINT, Niko FRANGAKIS, Dexter FREEMAN, George FURTH,  
Kaffe FASSETT, Sir IAN FRASER, Luis FEITO, Robert FRYER.**

Folder 'G'

**Daniel GUILLAME, Tammy GRIMES, Edgar GERLACH, Dimitri GANZELEVITCH, Bill  
GIBB, Clement GIBSON,**

Correspondence with **Richard GREGSON** [first husband of **Natalie Wood**]  
references to Wood's pregnancy, various projects and deals and later  
Gregson and Wood's failing relationship and Schlesinger's help and  
counselling, 1970 -1971;

Copy of letter from JRS to Stewart Grimshaw asking him to make room in  
his house for Schlesinger's brother Roger and mentioning screen tests  
for MIDNIGHT COWBOY...'Dustin Hoffman is going to be a quite marvelous  
Ratso..' , 1 March 1968.



JOHN SCHLESINGER

Folder 'H'

**N. HAYWOOD, Peter HOOTEN, Robert HARGREAVES, Richard HUGGETT, Grainger HINES, Stanley HALL, David HICKS, Peter HALL [National Theatre], Murray HEAD, Guy HAMILTON, Basil HOSKINS;**

Letter from **Jerome HELLMAN** discussing his and **Waldo Salt's** project '**The LONELY PASSION OF JUDITH HEARNE**', asking JRS if he would consider directing it and mentioning that both **Deborah Kerr** and **Katherine Hepburn** are willing to play the role 'for nothing', 13 July 1970;  
Copy of JRS reply apologising for being unable to commit to another project, 20 July 1970;

Letter from Peter HARCOURT (Queen's University, Ontario) expressing his admiration for **FAR FROM THE MADDING CROWD (GB,1967)**' How is **Julie [Christie]**?... I don't know what I think of her in the film. Of course she is splendid. But also so contemporary, it seems bizarre at moments to see her in her 19 century garb', 23 April 1968;

Copy of letter from JRS to Peter Harcourt discussing his depression at the poor general reaction to FFMC, the pre-production for MIDNIGHT COWBOY ...'Dustin Hoffman, who you'll probably know from The Graduate, undertaking a very different role in this film', his disapproval of **Julie Christie's** relationship with **Warren Beatty** '...he seems to get through women like a businessman through a dozen oysters', 22 April 1968.

**JRS/66/7**

Box file labelled 'J.S. Old Personal Correspondence' (c.1960s-1970s) containing folders of letters, notes and telegrams from and to the following:

Folder 'J'

Letters from and to actor **Paul Jabor** 1970 -1974

From PJ - ..'ran into **Julie Christie**..we may go to Fire Island (I'm dying to meet Warren),. met **Franco Rossellini** (who is dying to meet you) and now **Rudolf Nureyev** (my dear she wears so much makeup you can't tell the difference between her and Emmett Kelly), 12 May 1970;

Letter from PJ describing filming **MEDEA (IT,FRA,1970)** with **Maria CALLAS** 'it freaks me out a little because she is treated not like a star but like THE QUEEN..', [illustrated with a cartoon of Callas] 7 June 1970;  
'Sidney Lumet is looking for a drag queen to co-star with **Al Pacino** in a film about two gay bank robbers [**DOG DAY AFTERNOON (US,1975)**] I sent a picture of me dressed as the woo-man! They said I wasn't pretty enough! I give up!, 22 July 1974;

Note from **Glenda JACKSON** mentioning problems casting **TRIPLE ECHO (GB,1972)**, nd;

Postcard from **Glenda JACKSON** thanking JRS for the experience of working with him, August 1970;

JOHN SCHLESINGER

JRS/66/7 [ctd]

Letters from **Polly JAMES**, **Paul JASMIN**, **Albert JOHNSON** [San Francisco Film Festival];

Letters and copies between JRS, **Joseph JANNI** & **Julie CHRISTIE** regarding their joint production company, February 1967.

Folder 'K'

**Sam KYDD**, **Mary KESSEL**, **Shashi Kapoor** [mentioning **SIDDHARTHA (US,1972)**], **Fritz KORMIS** [one letter introduces **Don BOYD**], **Larry KRAMER**, **Shirley KOMROWER**.

Folder 'L'

**Richard LEVY**, **Ben LEWIN**, **The LONDON LIBRARY**, **Ken LEVISON**, **Frank Yablans**, August 1973], **Diana LOW**, **Paulo LIMA**, **Serge LANCEN**, University Of Leicester Film Society, Liberal Jewish Synagogue, **Charlotte LEVY**, **Henri LANGLOIS**, **Dr Carl LAMBERT**, **Floyd LANDIS**;

From **Jack LEMMON** [invitations for drinks 1971 & 1973 'with an old admirer' and regarding B'Nai B'Rith Man Of The Year Award to Frank Yalbans, August 1973];

Letter from **Angela LANSBURY** thanking JRS for his kind remarks about 'Mame', 21 January 1968;

Letter from **Joseph LOSEY** suggesting they meet up for a drink to discuss **The SERVANT(GB,1963)** '..Dirk and I were a little disturbed at not hearing from you..'

Letter from **Si LITVINOFF** regarding screenplay for **A CLOCKWORK ORANGE (GB,1971)** ..'this film should break ground in its language cinematic style and soundtrack (the Beatles love the project and Mick Jagger and David Hemmings have both been keen to play Alex ', 2 February 1968; Copy of JRS reply ...'I'm half way through [the script] and find it very extraordinary and interesting, though I'm not sure it's the sort of subject I particularly want to tackle...' 28 March 1968;

Folder 'Mc'

**Mary Daly McCARTHY**;

Letter from **Patrick Macnee** explaining that his son Rupert had brought his friend **Erica Jong** round to dinner and she wondered if Schlesinger may be interested in her book 'Fear Of Flying', 20 May 1975; Copy of JRS reply ..'it didn't seem to me the subject matter was something I wished to get involved with for a movie..', 9 June 1975;

Letter from **Ian McKELLEN** inviting JRS to see the Actors Company performing at the Arts Theatre, Cambridge, 8 October 1972;

Postcard from **Roddy MCDOWALL** '...played an ape again and now I will be in L.A. hamming it up in a film called 'The POSEIDON ADVENTURE', April 1972;

JOHN SCHLESINGER

JRS/66/7 [ctd]

Letter from **Roddy McDOWALL** mentions coming to London for filming **LEGEND OF HELL HOUSE (GB,1973)** and needing a small flat to rent, August 1972. Letter from **Linda & Paul MCCARTNEY** '..lovely seeing you (be it for a short time in the bushes) in L.A. we were talking to **Bob Dylan** and his wife when you came up....we are now in Scotland at our sheep farm back in the highlands - I love it here - wild and refreshing..', 26 July 1976

Folder 'M'

**Anna MASSEY, Michael MALANSKEY, Roger MORGAN, Monty MORGAN, Robin MILLER, Zakes MOKAE, Peter MIALI, Tom MURRAY, Basil MAROS, Paul MONASH, John MCGUIRE;**

Letter from **Henry MANCINI** asking to be considered as composer for [DAY OF THE LOCUST?], 30 January 1974.

Folder 'N'

**Tom NAYLOR, John NEWTON;**

**Note from Tommy NUTTER** [Tailor ] with fabric sample, nd;

Telegram from **Paul NEWMAN & Joanne WOODWARD** congratulating JRS on **FAR FROM THE MADDING CROWD (GB,1967)**; Copy of JRS reply expressing his admiration for 'Rachael, Rachael', May 1969;

Copies of letter to **Harry NILSSON**. thanking him for his work, March - December 1969

Folder 'P'

**Simone PIMIENIA, Rev.Gene.D. Philips;**

Letter from **Laurence OLIVIER** thanking JRS 'most good of you to put your name in my book', 29 April 1973.

JRS/66/8

Box File labelled 'JS. Old Personal Files. Correspondence' containing folders of letters, notes and telegrams from and to the following:

Folder 'T'

**David TWEED, Jeremy TAYLOR, John TREVELYAN [BBFC], Wendy TOYE.**

Folder 'Trinity'

Containing correspondence regarding Schlesinger's presentation 'Doctor Of Humanities', Trinity University, San Antonio Texas, May 1973.

Folder 'V'

**Brenda VACCARO, Lady Elizabeth VON HOFFMANMSTHAL;**

Note from **Jon VOIGHT** regarding permission for use of Voight's Screen test for **MIDNIGHT COWBOY** in an illustrated talk Schlesinger was to give at the NFT, March 1972.

Postcards from Viva [?], 1968.

JOHN SCHLESINGER

JRS/66/8 [ctd]

Folder 'W'

**Harry WINER, Charles WOOD, Ed WIENER, Alexander WALKER, Bruce WEINTRAUB, David WOLLCOMBE** [National Film School], **Huw WHELDON, Tony WALTON, Florence WONG, Derek WARE, Sam WANAMAKER, Despo WILSON;**

Letter from **Raquel Welch** thanking JRS for his complimentary remarks about her acting ability to **Bob Fosse**, 17 October 1973;

Card from **Natalie Wood** and R.J. [Gregson] thanking JRS for his hospitality, nd;

Copy of letter from JRS to Peter Wood giving advice on how to direct **Julie CHRISTIE** during **IN SEARCH OF GREGORY (GB,IT,1969)**, '...give her a good kick up the arse and keep Warren off the set...', 11 March 1968.

Folder 'Y'

Pat & **Michael YORK, Frank YABLANS, Ate YONSMAN.**

## MISCELLANEOUS CORRESPONDENCE

JRS/67/1

Folder labelled 'Fan Mail' containing letters of congratulation, requests for photographs, copies of reply from JRS, 1976 - 2000.

JRS/67/2

Folder labelled 'CBE' containing letters, telegrams and cards of congratulations from family, friends and colleagues, June 1970; Letters from Downing Street with arrangements for the ceremony and advise on applying for travelling expenses, advice on dress, etiquette, May - October 1970; Statutes Of The Most Excellent Order Of The British Empire.

JRS/67/3

Folder labelled 'Oxford Film Foundation' containing Correspondence between JRS and the Oxford Film Foundation [of which Schlesinger was a patron] June 1981 - May 1998;

**PRIVILEGED (GB,1982)** - Bound copy of the screenplay with the inscription 'To John, with great appreciation for being our consulting director on 'PRIVILEGED', The Oxford Film Company', 1981;

Programme - British Charity Premiere of the film at BAFTA, 30 June 1982; **CHAMELION (Unrealised, nd?)** a screenplay by David Woollcombe, Michael Hoffman and Rupert Walters [Oxford Film Foundation]

## JOHN SCHLESINGER

### JRS/67/4

Folder labelled 'ISRAELI' containing letter to JRS from Israeli Embassy, London, congratulating Schlesinger on his contribution to the film **ISRAELI (GB,1967)**, 7 December 1967;  
Titles list for the film, 5 October 1967;  
Transcripts of interviews for the film, nd.

## MISCELLANEOUS

### JRS/68/1

Folder labelled 'Memorabilia' containing:  
Letter from **Paul McCartney** thanking Schlesinger for his 'thoughtful words regarding the passing of our dear Linda...', 6 July 1998;  
Letter to JRS from Prime Minister **John Major**, thanking Schlesinger for his good wishes '...It is good to know I have your support, yours ever, John', 13 July 1995;  
Letter from **Isabella Rossellini**, regarding her enjoyment of a TV interview and thanking him for lunch, nd;  
Photocopy of a typed letter from **Stanley Kubrick** apologising for being unable to meet due to pressure of work and expressing how much he enjoyed watching MIDNIGHT COWBOY 'for the umpteenth time' on TV..'there are so few films one can watch with so much pleasure....'  
18 December 1992;  
Card from **Saatchi & Saatchi** [Signed by **Maurice Saatchi** and others] thanking him for his work on the John Major film, nd;  
Three colour photographs of Schlesinger with **Prunella Scales, Alan Rickman, Alan Bates, Lindsay Duncan, Patricia Routledge, Michael Aspel**, nd;

### Programmes - **The Stage Club, Singapore**

ARSENIC & OLD LACE, PYGMALIAN, SPRINGTIME FOR HENRY, A SOLDIER FOR CHRISTMAS, LAURA, DEAR BRUTUS , performed April - December 1947  
[Schlesinger occasionally credited in the cast or as set designer;  
Three Black and white photographs of unidentified performances including Schlesinger, c.1947.]  
Programme - Victoria Theatre Singapore Gala Performance, 22 September 1947 [with an illustrated feature on Schlesinger] .

Programme - 'Meet A Body' performed by Oldham Repertory Theatre Club, 1 September 1958;

Small notebook 'Record Of Cine Film. St Edmund's. 1939. - A film of the activities there, photographed and written by J.H. Newton and J.R.Schlesinger' [includes a synopsis of the film].

**JOHN SCHLESINGER**

**JRS/68/1 [ctd]**

Post office Savings Book, Bayswater Queensway Branch, belonging to John.R. Schlesinger, in use 1953 - 1956.

Envelope - 'For John Richard Schlesinger on his 21st Birthday (Feb.16th 1947) containing cuttings from 'The Times' pasted onto card :  
Announcement of marriage [engagement] of Schlesinger's parents, 2 January 1925;  
Announcement of Schlesinger's Birth 18 February 1926.

Envelope containing 'Letter written [by Schlesinger] during war to Dr.John Newton' from Uppingham School, nd.

Photograph of pencil portrait of Schlesinger by **Don Bachardy**,  
24, December 1973;

Three Uppingham School Reports for JRS, 1942 - 1943.

Elaborate lace decorated menu card for 'Dinner to celebrate the wedding of Hilary and Maarten' [Schlesinger's niece], 14 June 1979;.

House Of Lords Official Report, 7 April 1970 including the Films Bill..'..some of our best directors have graduated from making short films people like George [sic] Schlesinger who made TERMINUS'.

Letter from Mary [?] thanking Schlesinger for his kindness after the death of her husband Dicky, 14 February 1993.

Inventory 'John Schlesinger - Memorabilia' [Items listed are not present in this collection], nd.

**JRS/68/2**

Spiral bound Shorthand notebook marked 'John Schlesinger' containing 'Shooting record - Athens', nd.

**JRS/68/3**

Two pen and ink cartoons by **Luciana Arrighi**.

**JRS/68/4**

**PORTRAIT OF A MARRIAGE (tx 19/9/1990 - 10/10/1990)** - Information Folder, nd.

**JRS/68/5**

Elizabethan Love Songs - Book of sheet music, published 1951 [marked 'John Schlesinger'].

**JRS/68/6**

JRS Desk Diary, 1997.  
[Mainly appointments and contact numbers]

**JOHN SCHLESINGER**

**JRS/68/7**

Letter to JRS from photographer **Eve ARNOLD**, with text from an original article by her for Nouveau Photocinema regarding the Olympic Games 1972, 3 November 1993.

**JRS/68/8**

Bundle of charity magazines and pamphlets, including:  
Cheshire Foundation Homes, 1955 & 1958;  
Regency Society of Brighton & Hove, winter lectures 1960;  
Lollard Adventure Playground Association, 1958

**JRS/68/9**

Spiral Bound Notebook labelled 'Diary - Trip To India', nd.

**JRS/68/10**

Framed portrait sketch of Schlesinger in red & blue crayon, signed 'J.S. 28.12.1981'.

**JRS/68/11**

Order of Service for Thanksgiving for the life of Rt.Hon **The Lord Harlech**, 20 March 1985;  
Obituary of **Richard Maitland** by JRS, September 1993;  
Photocopied excerpt from a letter from Sullivan Ballou to his wife Sarah prior to the first Battle Of Bull Run, 14 July 1861/

**JRS/68/12**

Correspondence regarding Hollywood protest at the Ratings System , July 1990.

JOHN SCHLESINGER

**PERSONAL MISCELLANEOUS**

**JRS/69/1**

Box File labelled 'Old Family Correspondence' containing letters, notes and cards from family members [parents, nephews, nieces, bother, sister] 1963 - 1974.

**JRS/69/2**

Book 'A Golden Wedding' a family history 1925 - 1975 produced by the family to honour the Golden Wedding Anniversary of Schlesinger's parents illustrated with photographs and personal testaments, 1975.

**JRS/69/3**

Uppingham School Magazine, September 1958, with an article on 'The Clapperboard Of My Aunt' Schlesinger's MONITOR film on the Cannes Film Festival.

**JRS/69/4**

Folder labelled 'Buruma' containing correspondence between JRS and his brother- in- law and nephew Leo and Ian Buruma;  
Articles by nephew Ian Buruma, 1990s;  
Copy of letters to Ian/Leo Buruma[?] from JRS with detailed descriptions of his progress with **YANKS**, problems with crew, mis-casting, critical comments on various cast members, August - November 1978.

'The American Dream' a spiral bound notebook diary by Ian Buruma charting his travels around America and Mexico, illustrated with his pasted-in black & white photographs, inscribed  
'Happy X-mas Uncle John Love From Ian', nd [c1970s?]

**JRS/69/5**

Folder containing Christmas Card Lists and Presents lists, 1976 - 1994.

**JRS/69/6**

Folder of correspondence, invoices, regarding the Hungerford Wine Company [wines bought and legal claims for goods outstanding after the company's liquidation, 1986 - 1995].

**JRS/69/7**

Personal correspondence between JRS and family, friends on the deaths of his parents and disposal of their home, 1987 - 1989.



JOHN SCHLESINGER

**PHOTOGRAPHS**

**JRS/70/1**

Folder marked 'John Schlesinger - Youthful' containing portrait photographs of Schlesinger [all clean-shaven, 1940s - 1980s] taken by Landseer, Walter Bird, Michael Childers;  
Self- portrait photograph of Schlesinger behind a camera [1960s?].

**JRS/70/2**

Large format portrait photographs of Schlesinger, c1960s - 1990s[?]. including a portrait by **David Bailey**.

**JRS/70/3**

Portrait photographs of Schlesinger c.1960s -1990s , mainly taken by Michael Childers and Tom Murray.

**JRS/70/4**

Miscellaneous photographs of Schlesinger with the following:  
**Alan Bates, Charles Bronson, Jon Voight, Elton John, Liza Minnelli, Twiggy;;**  
Large format photograph of Schlesinger with **Glenda Jackson** [ possibly between takes or rehearsing **SUNDAY BLOODY SUNDAY (GB,1971)**].

**JRS/70/5**

Set of Portrait photographs of Schlesinger with Michael Childers.

**JRS/70/6**

Photographs of Schlesinger with others [unidentified];  
Colour photograph (and negatives) of Schlesinger with 'Big Business' [a large Bull],

**JRS/70/7**

Portrait photographs and colour transparencies of JRS by Ian Buruma, c.1978.

**JRS/70/8**

Photograph of casting director **Miriam Brickman** seated at a piano, 1941;  
Photograph of **Serge Lancen**, c1940s;  
Miscellaneous portrait photographs of friends [unidentified];

**JOHN SCHLESINGER**

**JRS/70/9**

Folder of photographs labelled 'England' [including: graveyards, woods, beaches, interiors; St Mary Woodlands church, Berks; 'Conway Castle and dockers', 1954; 'Boats at Clovelly', Easter 1954].

**JRS/70/10**

Folder of photographs labelled 'Italy' [including: sculpture, architecture, interiors, Colosseum, cafe, street scenes [Rome?] c.1950s?

**JRS/70/11**

Folder of photographs labelled 'Amsterdam' [including: street scenes, boats, bridge, windmills] c.1950s?

**JRS/70/12**

Envelope containing wallets of colour/ black & white photographs labelled 'Israel, 1967'.

**JRS/70/13**

Box of photographs labelled ' JRS B&W photos of Brazil, Prints & Negs', nd.

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Carolyne Bevan  
August 2003