

### Letter to Amos Vogel from Kenneth Anger, 2/11/55

43, Paultons Sq.  
Chelsea, S.W. 3.  
London  
Feb. 11, 1955

Dear Amos,

I am enclosing the program-note and a clipping from the London News Chronicle concerning my very successful showing at the Institute of Contemporary Arts in London.

Through an almost superhuman effort I managed to finish the new print of INAUGURATION OF THE PLEASURE DOME in time for the showing, comprising new music scored for voices and orchestra, and over 200 optical effects. I have worked myself to the point of nervous and physical collapse, but the thing is accomplished.

I am sure that you would be very impressed with the new print of PLEASURE DOME, as well as the beautiful blue-and-green toned print of EAUX D'ARTIFICE. All the films, including PUCE MOMENT, have new, very attractive hand-painted titles.

It seems to me that you should want all three of these films to add to Cinema 16 catalog. I would be very happy for you to do so, if the following conditions are agreeable to you. I would be willing to sign a five-year contract, if I could be given a 60% royalty, and retain the right for the sale of individual prints, for private collectors excluding distribution. This last possibility I should like left open, also in the renewal of the FIREWORKS contract, if you care to do so.

In regards to supplying the prints, it would be necessary for you to forward to me here in London a New York Draft check for \$200., to assist in covering the cost of the prints. This sum would be deducted from the royalty on a New York showing for all three films, which would be \$100., and subsequently covered. I think a rental of \$30. for INAUGURATION OF THE PLEASURE DOME, 10. for EAUX D'ARTIFICE, and \$5. for PUCE MOMENT would be suitable.

Upon the receipt of the check for \$200. from you, and the agreement of conditions, I would forward the three films to you immediately. This would either be by means of a private party who is flying to N.Y. or else an air shipment of the films. A friend of mine here in London recently shipped a 1600 foot color subject to a distributor in San Francisco, via air freight, and no difficulty with the customs was reported. As there is no censorable material in these films, in a visual sense, even if an inspection is made it would not matter. But the first course would undoubtedly be preferable.

It is absolutely necessary for me to come to a final decision regards the U.S. distribution of these three films within the coming week. Since the color lab here in London is the only one capable of printing the optical effects, etc. any new prints must be made here, and I am obliged to be back on the Continent next month. I hope I may hear from you by return mail.

With sincere best wishes,

[hw] Kenneth

### Letter to Ken

2/18/55

Dear Kenneth:

I was happy to hear that a number of

1) Your proposal for distribution. The problem we now have is that we are now using it for 1

2) I suggest that you strongly suggest a ten contract limit. Consult a lawyer.

3) I am willing to work with no income tax since it would provide for individuals or the who NOT to sell. This type of division of sales income is essential. I have gone up considerably forced to make the

4) It should also be the same 50/50 proportion.

5) As per your letter showing and from perfectly agreeable.

I strongly suggest import duties should be known for what reason.

Please let me hear from you without delay.

Best regards,

Amos

PS Did you get my letter to write Rohauer at (You would be in the moment)



## Letter to Kenneth Anger from Amos Vogel, 2/18/55

2/18/55

Dear Kenneth:

I was happy to hear about your films. A draft check for \$ 200 is enclosed, but I feel that a number of changes should be made in the conditions outlined by you.

- 1) Your proposal to sell prints without any participation on my part is an unusual one for distribution contracts. In addition, sales lead to precisely the type of problem we now have with Rohauer (who has not replied nor sent us the print and is now using it for his showings).
- 2) I suggest that you be permitted to sell any prints you want to in Europe—but I strongly suggest that you "sell them" on a "life of the print" lease basis with a written contract limiting use to private collection and specifically excluding exhibition. Consult a lawyer.
- 3) I am willing to give you the right to sell prints on such a basis also in the US, with no income to me, provided 1) we approve the sale (this will protect both of us since it would prevent illegal use of the print; you are totally unacquainted with individuals or the situations here, while I would certainly be able to advise you who NOT to sell prints to) and 2) that the division of the income is a 50/50 one. This type of division is not only true of my existing contracts but is especially fair if sales income is excluded, as far as my percentage is concerned. Distribution costs have gone up considerably in the last few years and all distributors have been forced to make the same kind of arrangements.
- 4) It should also be understood that if I can arrange for a print sale on my own, the same 50/50 provision should then obtain.
- 5) As per your letter, the \$ 200 would be deducted from the \$100 royalty for the NY showing and from the first rental incomes of the film until covered. This is perfectly agreeable.

I strongly suggest that you send the film with your friend. In fact, I don't see why import duties should be paid (as they have to, if they go thru customs, as far as I know) for what really are American goods. You should discuss this matter at your end.

Please let me hear from you at your early convenience and send the prints without delay.

Best regards,

Amos

PS Did you get my letter addressed to you in Paris—in which I asked you to again write Rohauer about your cancelling your agreement with him? Have you done so? (You would be interested to hear some of the stories current in NY about him at the moment)

chronicle con-  
in London.

nt of INAU-  
prising new  
ve worked  
omplished.

SURE  
RTIFICATE. All  
nted titles.

inema 16  
tions are  
, if I could  
ints, for pri-  
left open,

ward to me  
the cost of  
rk showing  
hink a rental  
X D'ARTI-

conditions, I  
e by means  
ns. A friend  
istributor in  
ported. As  
n inspection  
preferable.

U.S. distri-  
here in Lon-  
prints must  
th. I hope I

Kenneth Anger.



### Letter to Amos Vogel from Kenneth Anger, 3/1/55

43, Paultons Sq.  
London, S.W. 3.

March 1, 1955

Dear Amos:

This is to confirm my cable that I've received your check for \$200. which has been deposited in my account here.

Your suggestions as outlined in your letter seem agreeable and we will proceed along those lines.

I will preoccupy myself this month with preparing the prints for you and seeing to their shipment. As I explained there is a distinct possibility I'll be able to arrange with a friend or acquaintance who is flying to N.Y. to bring them to you. However, I haven't got an exact date out of anyone yet. In the meantime I've asked Ada Fennell, at the British Film Institute, for advice on shipping the film to the U.S. It appears this can be done by Air Freight, once I fill out an export form here. There is of course the Customs in the States, but Ada says they've had many 16mm films go through without difficulty; also an import charge amounting to so-much-per-foot; I haven't been able to find this out exactly, as I don't know if there's a difference between new or used copies. There's also the fact that it is U.S. goods; perhaps that fact would lessen the tariff considerably. I'll do my best to find out all these things here, as quickly as possible; but perhaps you can find out the answers on the duties quicker than I can, let me know if you do.

I think it would be fine if you could have the N.Y. showing for the new films later this Spring; but I don't know how far you've arranged that in advance. I think you can reasonably count on the films being in N.Y. in five weeks time, either by one means or another. Would it then be possible for a showing in May? This will be up to you; but let me know if you have a definite date in mind.

I've begun work here on a short color film dealing with the paintings of the well-known English modern artist, Francis Bacon, who's had several shows in N.Y. and has a painting in the Museum of Modern Art. It's being sponsored by the Institute of Contemporary Arts here and the British Film Institute, which has given me the color film. The film will be decidedly "macabre" in nature and should be quite interesting. I enclose a folder on Bacon from his most recent London show and a clip from my film.

With sincere best wishes,

[hw] Kenneth

Reprinted by permission of Kenneth Anger.

### Program Ann

March 1955

*Sunday by the Sea*  
Grand Prize, Ven  
ures of an English  
Noel Meadow rel

*The Elstree Story*  
25 years of film h  
unavailable featu  
first screen appea  
Stewart Granger,  
Wong, Gertrude  
Tauber, Madeleir  
Annie Ondra.

*Paul Tomkowicz: S*  
The thoughts of  
evocation of his  
Film Festival 195

*Jammin' the Blues*  
Elusive atmosph  
noted still photo  
experimental wc  
Bros.

April 1955

A Program of "F  
tions in the cine

*Desistfilm* (Sta  
A jarring atte  
sound.

*Freight Stop* (t  
The re-discov  
editing.

*Oedipus* (Rob  
A disturbing  
melodrama.

*Mounting Ten*  
A relaxed cor  
(All actors ha