

✓  
Burgess Meredith

Post Office Box 757, Malibu, California 90265

October 21, 1972

Dr. Franklin Wolff  
P.O. Box F  
Lone Pine, California

Dear Dr. Wolff:

I am a close friend of John Lilly's. Could you tell me how I can get copies of your books "Pathways through to Space" and "Philosophy of Consciousness without the Object"?

I am not sure of these exact titles but I am most anxious to read whatever you have written.

If you could find time to put the information down, please drop it in the enclosed envelope and I will proceed from there.

Very sincerely,

*Carole Messenger*

Burgess Meredith

:cm

Carole Messenger  
Secretary to  
Burgess Meredith

Burgess Meredith

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Post Office Box 757, Malibu, California 90265

November 27, 1972

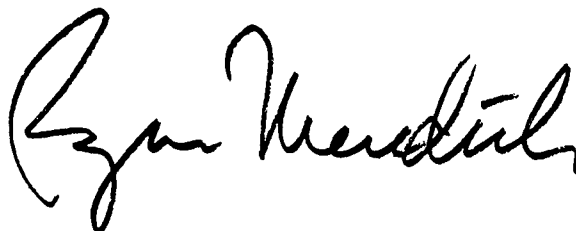
Mr. F. F. Wolff  
P.O. Box F  
Lone Pine, California 93545

Dear Mrs. Wolff:

Many thanks for your letter. I am enclosing a check for \$6.65. I would certainly appreciate very much your sending the books to me at the above address when you get a chance.

Please let me know when any more of Dr. Wolff's books are published, I am very anxious to read whatever he has written.

Very sincerely,

A handwritten signature in cursive script, reading "Burgess Meredith". The signature is written in dark ink and is positioned to the right of the typed name "Burgess Meredith".



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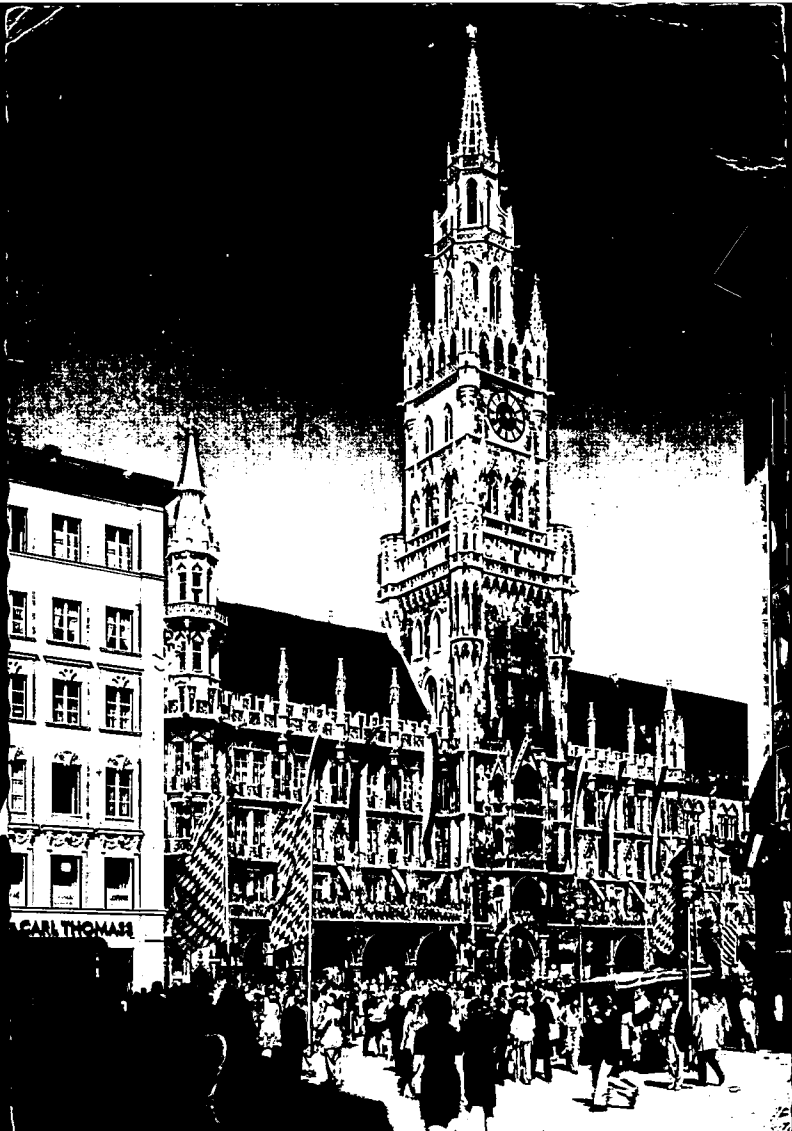


DR + MRS F. MERRILL WOLF

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# Around LA

## High Points For a Low Profile

By RAY LOYND  
Herald-Examiner Entertainment Editor

Burgess Meredith has acted on Broadway with Katharine Cornell, roomed with Jimmy Stewart, been married to Paulette Goddard, co-produced a movie with Jean Renoir, romanced the beautiful Hedy Lamar and Marlene Dietrich (Hedy later sent him a package with champagne and a sentimental rip of wall-paper from the south of France and Dietrich, well, in another incident, she once spit in his eye.)

Now, after 40 years and more than 100 movies, he's finally been nominated for something he imprinted on film: the vivid characterization as Karen Black's bizarre father, ex-vaudevillian turned door-to-door peddler Abe Greener, in "The Day of the Locust." It's a Golden Globe nomination from the foreign press, perhaps a harbinger of Oscar news, but dramatic recognition from Hollywood is long overdue.

"I deliberately keep a low profile," he said. "I discovered decades ago that if you just keep a quiet thing they'll keep re-discovering you. I've had personal problems and I could never see being up there like a goldfish bowl."

But up there he's been since his first Broadway play in 1933 when, at 19, he played a boxer in a saga called "Little Ol' Boy." A few months later he was an apple-eating, tap-dancing Princeton cut-up in "She Loves Me Not" and suddenly the New York theater critics' Best Performer honoree. Katharine Cornell and playwright Maxwell Anderson flocked to his corner and Anderson wrote three plays for him, including "Winterset." He wasn't yet 25.

What's breathless about Meredith is his range — a non-selective joy in life and work. He can waddle fetchingly as the "Penguin" in the mid-'60s "Batman" TV series, win a Tony nomination two years ago for directing Zero Mostel in "Ulysses in Nighttown," intone for United Airlines in TV blurbs and die, magnificently, on stage at the Westwood Playhouse in "The Little Foxes."

Above or below it all, he's a bon vivant, gourmet and wine scholar. Ahhh, wine. Forget the variety and richness of his past for a moment — it's the small things that tell the measure of a man: Ten years ago at a party by the beach at Waikiki Meredith took his son Jonathan, then 14, to the hallowed side of Bob Dylan, who had materialized like Pied Piper after a concert at the local Bandshell and was encircled in an upstairs bedroom by a mob of eerily quiet faithful.

Meredith was at least twice as old as everyone else in that beachfront house but his son — then, as now, into music — was awed at meeting Dylan. And when Dylan evidenced thirst for wine and there was none Meredith graciously volunteered. He walked two miles to find a store open and when he returned Dylan had just left. He mumbled an apology for Dylan, left the wine, and went home.

The gesture seemed so affecting, almost gallant somehow, and I was reminded of it the other evening sharing a vintage Spanish grape with Meredith and congratulating him for his very first chance at a prize apple of sorts for his work in cinema. He can also be seen if you watch quickly in a cameo card-shark role in "The Hindenburg" and he also appeared, if you'll allow an emotional aside, in the year's worst movie, "92 in the Shade" (but then I missed a few).

Right now he's making a movie called "Rocky" in which he plays a boxing manager and points in one

scene to a photo of his figure in the ring when he was 18. You sensed it — the photo is a shot of young Meredith from that 1933 Broadway play, "Little Ol' Boy."

Meredith draws the framed picture from his suede bag, and it's a striking pose, alert, electrical, and the link with the eyes today, which veritably beam with leprechaun-like fever, is the physical stamp of the man.

The emotional stamp is a prism, absorbing multiple light and, in his life, four marriages. He lists them, in order (Helen Derby, Margaret Perry, daughter of Antoinette Perry who founded the Tonys — "no wonder I've never gotten a Tony," he chuckles — Paulette Goddard, and his present wife, Kaja, "a Swedish girl" and mother of his son and daughter (Tala)).

For a man who kept a low profile, he hiked it a few points when, in 1944 and still a soldier, he married Paulette Goddard, one of the most dazzling actresses in Hollywood.

"I still see Paulette quite a lot. We're good friends. She was impossible to be married to. But she was one of the most humorous, quick-witted women I ever knew. And one of the sexiest gals who ever lived. Sexiness was her downfall. Producers, those old-timers, could destroy you. If they wanted to kill an actor, they could. Paulette was abruptly cut off. One day she was No. 3 at the box office and the next day she was nothing."

(Continued on Page 6)



After forty years, the movie world wakes up to Burgess Meredith with his first cinema nomination. "I always kept a low profile," says Meredith, here with his pet husky, Cerberus.



The 1975 film year was dominated by big name stars (clockwise from top right) Barbra Streisand in "Funny Lady"; Glenda Jackson in "Hedda"; Al Pacino in "Dog Day Afternoon"; and Jack Nicholson in "One Flew Over the Cuckoo's Nest." The year was good for newcomers, especially females.

## New Faces and Young Veterans of 1975

By RICHARD CUSKELLY  
Herald-Examiner Staff Writer

Nineteen hundred Seventy-Five will not go down in the history books as a banner year for movies. Still, the year may turn out to be a golden one if only because so many extraordinarily talented actresses made their first powerful impressions on celluloid.

Mike Nichols' "The Fortune" is a flat-footed farce. Yet its female star Stockard Channing, is a brand new star in demand by movie producers and directors you might think her debut film was a success instead of a flop starring Warren Beatty and Jack Nicholson. Channing has Jean Arthur's aggressive charm, some of Judy Garland's irresistible vulnerability and Elizabeth Taylor's eyes. She can look beautiful or plain at will. If you haven't heard of her, get ready. The lady is going to be a star.

Lily Tomlin is already a star on television and in concert. Last year America's most vital comedienne became one of the country's most compelling dramatic actresses in Robert Altman's "Nashville."

Singer-songwriter Ronee Blakley

spent six years in L.A. looking for a good gig. She finally got one in, of all things, a movie, "Nashville" again, playing the sheltered Princess of Country Music. Blakley wrote several of the film's songs, which is how she came into Altman's outfit in the first place.

Another Blakely named Susan (who spells her surname differently. Yes, they are not related) looked just like another beautiful model turned bland movie actress in "The Towering Inferno" two years ago. Early in 1975 she turned in a surprisingly effective performance as an amoral undercover policewoman in "Report to the Commissioner."

Twenty-year-old Isabelle Adjani has won the Best Actress accolade from the National Society of Film Critics for starring in Francois Truffaut's "The Story of Adele H." And Carol Kane, a hippie long ago in "Alice's Restaurant," and a dissipated prostitute in "The Last Detail," metamorphosed into a Jewish Lillian Gish in Joan Micklin Silver's surprise hit "Hester Street."

"One Flew Over the Cuckoo's Nest" does not mark Louise Fletcher's debut as an actress. But it's a welcome return and the beginning of the big time for a brilliant actress whose chilling performance as Big Nurse — one of the few first rate roles for women this year — makes it all the more unfathomable that Anne Bancroft, Geraldine Page and Ellen Burstyn turned the part down.

Young Universal Studios contractee Marilyn Hassett womanfully kept "The Other Side of the Mountain" from sinking into bathos as she brought warmth and strength of character to the role of crippled skier Jill Kinmont.

Both Jennifer Warren, as a lady running from life, and Janet Ward, as an over-the-hill onetime starlet, helped immensely in making Arthur Penn's "Night Moves" a haunting study of missed human connections. And Jeanette Clift was fiercely Christian without being maudlin in "The Hiding Place."

Newcomers make good copy, but young veterans from Barbra Streisand in the glamorous, spirited "Funny Lady" to Julie Christie, a raunchy waif in "Shampoo," kept the female side up in a lop-sided movie world dominated by male Superstars. (We'll get to them in a minute.)

Both Liza Minnelli and Diana Ross made their first films in three years by means of "Lucky Lady" and "Mahogany." While neither film is up to the standards of "Cabaret" or "Lady Sings the Blues," their ample delights show that neither actress' sheer stardom has dimmed a kilowatt.

(Continued on Page 6)

## Enough Of What's Off, What's On For Marsha Mason?

By BRIDGET BYRNE  
Herald-Examiner Staff Writer

The glow is obvious, despite an intensive rehearsal schedule which causes her to rub her eyes behind heavy glasses. So when during conversation she suddenly says "I'm happy really happy," she is merely naming the atmosphere which infuses her.

Marsha Mason will open Wednesday at the Westwood Playhouse in the Ruth and Augustus Goetz play "The Heiress," adapted from the Henry James novella called "Washington Square."

"When the film 'Bogart Slept Here' folded I looked around for something to do. The director, Jack O'Brien, and I had originally planned to do 'The Heiress' when I lived back East but it never happened. I took the idea to Buzz Blair and he agreed to it."

(Blair, the artistic director and Producer at Westwood Playhouse, quit the afternoon I spoke to Marsha. There had been no indication that any trouble was brewing but as Marsha headed back to rehearsal she was asked to talk to Blair a moment in his office. His difficulties were not with Marsha but with the associate producer and Playhouse financier Margy Newman.)

Marsha had talked a bit about behind the scenes problems when referring to the 'Bogart' film, a

Warners production on which shooting had begun when the leading man, Robert DeNiro, quit over differences with director Mike Nichols. That ultimately caused the project, which also starred Marsha and was written by her husband, playwright Neil Simon, to be shelved entirely.

"It's very rare for the whole film to be dropped when such difficulties arise. The atmosphere was really tense. I tried to keep out of it as much as possible as I was in the difficult position of being Neil's wife as well as De Niro's co-star. De Niro went straight in to 'The Last Tycoon' so I am pleased to see it didn't hurt him."

But enough of what's off. How about what's on? "I like 'The Heiress' for a lot of reasons. It's a really well-structured play and full of good parts. Also it's a stretch for me in several ways. I find the whole problem of authority a particularly interesting one, and the girl changes. But I like that. I find it much more difficult to deal with a character who stays the same throughout. Going from A to Z and getting the arc right is what involves me. Also I am really pleased because I initiated the whole project."

(Continued on Page 7)



Marsha Mason will star in "The Heiress," an adaptation of Henry James's novella "Washington Square," opening Wednesday at the Westwood Playhouse.



Joyce Van Patten and Conrad Janis will be starring in the comedy "Same Time, Next Year," when it has its West Coast premiere at the Ahmanson Theatre Feb. 6. The Bernard Slade comedy is scheduled through March 27.

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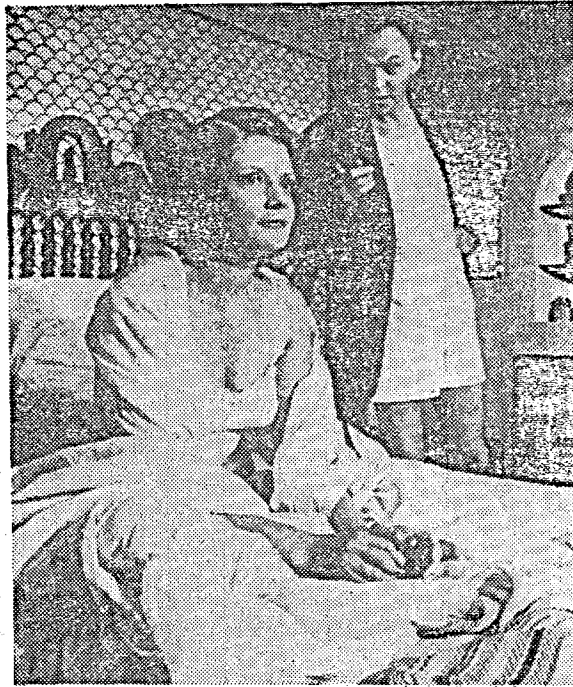
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## Meredith's Prism, And Paulette, Too

(Continued from Page 1)

"We had been married in the very echelon of royalty, in David Selznick's home, and my best man was director Lewis Milestone."

Although the marriage only lasted a few years, it covered, as short marriages often do, a lot of emotional geography. They opened a play together in Dublin and "Paulette, who didn't have stage training, got nervous as opening night approached and cried 'Why didn't we first open this play out of town? I said 'How much more out-of-town can you get than Dublin!'"

It was Meredith's most productive time on screen, with two of his strongest films released in 1945, "The Story of G.I. Joe," directed by William Wellman in which Meredith played the beloved war correspondent Ernie Pyle and "Diary of a Chambermaid," which he wrote, acted in and co-produced under Jean Renoir's direction, "the director I love more than anyone."

Although Meredith said he never remembers making movies — "movie-making is too truncated" — "I remember 'G.I. Joe' because I was married to Paulette and we lost a child."

It's theater, not movies, that stores memory patterns, Meredith said. "In a play you have a longer interest and sometimes traumatic rehearsals. You sculpt a play as an actor. You have a stronger sense of the moment. But I have to say since the doors of perception have been kicked down, movies have surpassed theater as an art form. They just don't bring the actor the kind of happiness that theater does. I remember every day of 'Little Foxes' in Westwood last summer but not one afternoon of 'The Hindenburg.'"

He said that "Little Foxes" was underestimated by Los Angeles critics. "It was an extraordinary happening and we were discouraged by the critical reception." His devious wife in the play was Lee Grant, whom Meredith directed a generation ago on Broadway. "I said then 'she's absolutely star-bound. I always thought Lee was magic. You know it when you see it. You have to find a director who will lead you there. I was lucky. I had Guthrie McClintock.'"

Meredith plans to write an autobiography. It can't help but enjoy its own brand of magic.

## Making It On The Star Circuit

(Continued from Page 1)

Ann-Margret held her own spectacularly as singer and actress against The Who's Roger Daltrey, Elton John, Eric Clapton, Jack Nicholson and Oliver Reed in Ken Russell's "Tommy"; and Faye Dunaway was so compelling a neurotic photographer in "Three Days of the Condor," which never recovered momentum after her early exit.

Glenda Jackson starred in no less than three films in 1975: the sardonic "The Mists" (co-starring the equally watchable Susannah York and Vivien Merchant); the updated Noel Cowardish soap opera and ironic comedy "The Romantic Englishwoman"; and the superb Royal Shakespeare Company production of "Hedda Gabler," called simply "Hedda."

Comediennes rarely earn the Oscar attention they deserve. Both Diane Keaton in "Love and Death" and Madeline Kahn in "The Adventure of Sherlock Holmes' Smarter Brother" give subtle performances filled with joy and touched by madness.

Karen Black was a notably carnivorous starlet in "The Day of the Locust"; Barbara Harris and Gwen Welles were would-be Superstars in "Nashville"; and Charlotte Rampling was a smoky shady lady in "Farewell, My Lovely."

The best roles may still be written for men; but male newcomers seem to have a rougher time of it. Richard



Karen Black... carnivorous starlet

George Burns... screen comeback

Dreyfuss may have become a star in 1975 via his shark expert in "Jaws," but he's been around and good ("American Graffiti," "The Apprenticeship of Duddy Kravitz") for several years.

There were, however, several actors in supporting roles who made an initial impact: Chris Sarandon as a transsexual in "Dog Day Afternoon"; and Brad Dourif, Sidney Lassick and Will Sampson (the Indian) in "One Flew Over the Cuckoo's Nest."

The most spectacular new male screen personality belongs to Henry Gibson, a "Laugh-In" comedian as was Lily Tomlin, turned splendid character actor in "Nashville."

Much of the rest of the year's best acting came from the same men who have dominated the screen for the past five years.

Jack Nicholson confirmed his status as the quintessential Seventies male star in "One Flew Over the Cuckoo's Nest." Al Pacino was equally spellbinding in "Dog Day Afternoon"; Warren Beatty did a hilarious satire on his own sexual flamboyance in "Shampoo"; Woody Allen again proved he's the funniest man alive under 45 as writer, director and star of "Love and Death"; Robert Redford lent considerable charm as well as his eight by ten glossy image to "Three Days of the Condor" and "The Great Waldo Pepper"; Jeff Bridges was a delightful dummy who wanted to be a movie cowboy in "Hearts of the West"; and Gene Hackman huffed feverishly in "The French Connection, Part II."

George Burns made a winning screen comeback (after some 30 years) in "The Sunshine Boys," co-starring with Walter Matthau, who again demonstrated his range and offbeat magnetism.

Peter Sellers returned triumphantly as Inspector Clouseau in "The Return of the Pink Panther"; Robert Shaw brought high style bravura to "Jaws"; and James Whitmore re-created his Broadway role as Harry S. Truman in "Give 'Em Hell, Harry!"

More supporting male performances worthy of note are those given by Charles Durning and John Cazale in "Dog Day Afternoon"; John Garfield and Keith Carradine in "Nashville"; Yaphet Kotto in "Report to the Commissioner"; Richard Benjamin in "The Sunshine Boys"; and Burgess Meredith and Billy Barty in "The Day of the Locust."

Maybe it wasn't such a bad year after all.

## ON ALL MAJOR TEN BEST LISTS!

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P.O. Drawer F  
Lone Pine, Calif. 93545  
July 4, 1976

Dear Burgess: Greetings.

We hope all is well with you. We did see a delightful movie of yours on "Love, American Style" and I would say it was an excellent, sensitive piece of acting. I hope to see more and more of your work.

I have a problem where you may be as able to help as anyone I know, if you can and will. We are trying to locate a fellow actor of yours, Riccardo Montalban, whose brother has died and it seems he is unaware of it. He was in Mazatlan. Around Christmas his brother Bernardo wrote that they were in touch and that he (Riccardo) was back in Burbank, but now my contact with the family thinks not. He is not sure there really was a contact. Caesar Romero is a cousin, but I would not know where to reach him either, and he may not be in contact with Riccardo either, I don't know.

My thought is that perhaps you know of some kind of actors' registry or other source through which we can locate him. I would be most grateful if you could put me onto something.

Feel free to visit us whenever you like, only write first to be sure we will be home. Convention is the second weekend in August, if you are interested.

Yours in the dharma,

*Antonio W.*



Burgess Meredith

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Post Office Box 757, Malibu, California 90265

July 9, 1976

Ms. Gertrude Wolff  
P.O. Drawer F.  
Lone Pine, California 93545

Dear Ms. Wolff:

Mr. Meredith is out of town working on a film until the end of July. When he returns I will bring your letter to his attention.

Meanwhile, I checked the current Academy Directory and find that Mr. Montalban's agency is: William Morris Agency, Inc., 151 El Camino Drive, Beverly Hills, Calif. 90212.

Perhaps you will be able to contact him through them.

Sincerely yours,

*Lore Klein*

Lore Klein  
Secretary to Burgess Meredith