

In her review of The Executioner's Song, (Hollywood Reporter, Dec. 7, '79) Germaine Greer says, "it is a safe bet that a good deal of the splicing of Schiller's raw material into a sequence of events was done by the 19 people who are shyly thanked for 'research and typing.'"

I hope so *hopes tries*
~~I kind of hope Germaine tries to make a living in Vegas~~
~~for she will find that her idea of a~~
one of these days, ~~her~~ (safe bet is not safe. ~~Of the nineteen~~
Of the nineteen) *"shyly"* *But then* *the* *did*
(people who were thanked for research and typing, ~~nine~~ *aided*

~~me only on copy typing itself. -- we are talking, after all, of~~

near, at various times typed the *the*
~~thousands of pages of manuscript drafts and fifteen thousand~~

the research
pages of transcribed tapes. ~~Research~~ was done by the other

men and women
~~ten people whose names were mentioned. Of them, eight did~~

but eight of those ten only investigated particular
~~the points — such as Clayton brought to the fore for~~ *who furnished us with*
work on specific points to be verified (such as ~~the weather~~

the records of the weather
~~in Provo on a given day) or, as in one case, succeeded in~~ *very specific days*

~~getting me an interview with someone who until then was not~~

My
~~ready to speak. In fact, the only two full-time researchers~~

~~I had were Jere Herzenberg (whose work is described on p. 1052)~~

Judith McNally
and my secretary, ~~Judith McNally, also did much research.~~

Neither of them, needless to say, spliced the book together for me,

me, while I needed my hands free to work on the
Splicing is montage, and I, like any other writer, take
pleasure in acting like a film editor once in a while. In any case,

write film

since this was writing, not film, the /
-2-
real word came after the splicing. As ^{a talent writer like} ~~Greene~~ ^{Green}
ought to know, there is nothing automatic about converting
(for me to do.)
me. It is not all that automatic, I expect we can all appreciate,

to convert an interview, even a good interview, into something

that will ^{read} work on the page.

~~Greene~~ ^{Greene} is ~~obviously~~ ^{obviously} free not to

like my book and say anything against it critically, but

all since Greer is kind enough to call me a great writer, even

I don't think it's nice to imply I ~~didn't~~ ^{didn't} really write

though she complains that I "spent so much energy" on a

thing ~~on the evidence that~~ "shyly thanked" nineteen people. ~~Doesn't~~

dubious theme which leaves me confused. On the one hand,

~~according to her, I didn't really work on The Executioner's~~

~~Song--on the other hand, I worked too hard at it. I must say~~

~~that~~

this is like having an argument with one's wife.

~~It bothers me more by the~~
Actually, what bothers me more is Germaine's description

of Larry Schiller as a "super ghoul." ~~She is not alone in this.~~

~~Greene~~ ^{Greene} to the rear, many reviewers who

Schiller has received more than his share of bad press in the

to the side, it is many of the reviewers who

reviews. It is as if nearly everyone who liked the book but

disapproved of how the material was gathered, ^{but liked the book,} chose to praise

for my style ^{for his tactics} me, and excoriate Schiller without ever, it seems, really

posing the central question: why did Larry Schiller--who is

the best of interviewers himself--give so complete ^{an insight} a portrait

of his doings, ^{these} to me that the source of the reviewers' infor-

mation, the very information that brings them to condemn Schiller,

~~Apr 4, 82~~

comes from the ~~sophisticated~~ ^{man} subject himself? And I would ~~say~~ ^{answer}

that Schiller chose to give himself
because I worked with him on this book, and his energy was

indefatigable, and his taste was, to me, surprisingly good,

~~wanted to give~~
that he gave himself to the work--that he wanted the best book

that could be gotten out of what had become the biggest event

in his own life, and so he did not spare himself, he offered

~~I think he~~
himself. ~~he~~ had the hope he was close to a work of art and

~~he was smart enough to know we don't get that opportunity often,~~
~~Moreover, he never took the money and, as a result,~~
~~he stayed close to all of the job and kept working indefatigable~~
~~more than twice. So he gave himself to the work with skill~~

~~energy,~~ ^{and paths for me in a thousand ways, and}
~~(doing half the interviews, clearing the way for me a thousand times,~~
~~taking on in effect the logistics of the work so that I could be~~
~~times, so I would do the best writing I was capable of in the~~

~~be forgotten~~
~~circumstances.~~ He was an asset to The Executioner's Song, and a powerful

asset, and/
if some people are kind enough to like the book, and consider

that
it well-achieved, part of the credit should go to the productive

~~energy, and - I will say it - the productive~~
~~artistry of Larry Schiller. My God, he was abrasive at times.~~

~~at times, but~~ ^{wouldn't}
but without him, I would have worked half as hard. ~~Thank you for~~

~~printing all of this letter~~

Sincerely,

Norman Mailer

HANK GRANT- MBLING REPORTER

WORK-BASED MOVIE PRODUCER Andrew Bonime reportedly up "The Thousand Dollar Cup of Crazy German Coffee" — from the star owned the Warner Law short story, which won the 1969 Best Fiction Award, and had originally planned to star in the comedy at now, with his obvious retirement, Cary decided to give up the film time says he'll film next fall, and is seeking one of the biggies for the match. ... Producer Jerry Weintraub has vaulted his hot film "and will not screen it until he's ready to unveil it. The picture's ready and be shown. ... After years as trade publicist for Studios, Pete Emmet is now handling unit p.r. for "Change of His first day's work was in Vermont — which is really a change of m Hollywood. ... "Bullets" Durgom got Telly Savalas and Connie it together) to visit the country music club, the Palomino, in North to catch red-hot Jim Stafford. ... Suzanne Somers shows in at TV viewers don't see in "Three's Company." Wow! as they say. ers Howard Koch Jr. and Gene Kirkwood seeking a young "New actor for their "Idolmaker" movie. Must sing and act. Don't call they're at Burbank Studios. ... Bob Hope's belated Christmas card n — showing Hope sitting on the Great Wall of China, golf club in is as though he really got far off the fairway with that shot.

BIRTHDAY: Mara Corday, Victor Borge, Ty Hardin, Maxene Victoria Principal, Ray Milland, Anna Lee and hubby Robert Shirley Jones got a feeling of déjà vu on learning son Patrick's up tessor Harold Hill role in Beverly Hills High's "The Music Man." she was carrying Pat when she played the film version. ... Hugh it have a tie-in with Doctor Denton, he's having so many pajama is mansion. ... Brothers Bob and Dick Sherman take off for New bruary to start work on the musical "Levi" play. Dick says the rthes he has is a vest — with sleeves! ... Producer Mace Neufeld e way of relaxing on weekends — gets in his private plane and flies cities. One way of getting high. ... Sandra Gould keeping her sed on a TV series, but says if it doesn't go, she'll trek to for a stage play. ... Is Gary Stromberg getting ready to produce sical for a major? He coproduced "Car Wash" and "The Fish That urch." ... Henry Mancini's daughter Monica now backup singer adison, at Vegas and Lake Tahoe. Yes, it's a musical family. ... ur Fernando Allende, now living in Hollywood, named an honorary an Antonio following a benefit concert there. Yep, Fernando also per Laurie lugged her family to Joshua Park over the holidays to er part in the Broadway play "Biography" — only to discover es were missing! ... Ira Englander, who produces documentaries onal films for minority groups, practices what he films. His staff ive Alaskans, Chinese, Japanese, Hindus, Blacks, Mexicans, etc. or a mascot, he has brought in a German Shepherd!

WEAVER, WHOSE NEW ABC series "Stone" begins airing ritten songs for his new inspirational album, "Walk Along With rry also penned a tune, in addition to doing background vocals. usual family. ... Baron Frederik van Pallandt, once half of the nderick singing duo, reputedly has paid about \$200,000 for the blish "Burke's Peerage," the British guide to aristocracy. Didn't it's for a film, TV series — or wot! ... Only because he gets very ront of the cameras, we can't wait to see Academy of Motion & Sciences prexy Howard Koch in front of the cameras come ... What's holding up "The Secret Life of Plants" feature? Stevie undtrack is way up on the music charts, and we hear he's ed that the picture isn't released. ... London impresario Ray lying out here next week to try to talk Donald O'Connor into lebut in the West End in a new musical. Donald's now in "4 Boys

LETTERS

In her review of "The Executioner's Song" (Hollywood Reporter, Dec. 7, '79) Germaine Greer says, "it is a safe bet that a good deal of the splicing of Schiller's raw material into a sequence of events was done by the 19 people who are shyly thanked for 'research and typing.'"

I hope Germaine tries to make a living in Vegas one of these days. She may find her idea of a safe bet is not safe. Of the 19 people who were "shyly thanked," nine, at various times, typed the manuscript drafts and the 15,000 pages of transcribed tapes. The research was done by the other 10, but eight of these men and women only investigated particular points — such as Clayton Brough, who furnished us with records of the weather in Provo, Utah, on specific days. My only two full-time researchers were Jere Herzenberg and my secretary, Judith McNally. Neither of them, needless to say, spliced the book together for me. Splicing is montage and I, like any other writer, take pleasure in acting like a film editor once in a while. In any case, since this was writing, not film, the real work came after the splicing. As a talented writer like Greer ought to know, there is nothing automatic about converting an interview, even a good interview, into something that will read on the page. Germaine Greer is obviously free not to like my book and say anything against it critically, but I don't think it's nice to imply I did not really write the thing on the evidence that I "shyly thanked" 19 people.

Then Germaine speaks of Larry Schiller as a "super ghoul." Greer to the rear, many reviewers who disapproved of how the material was gathered, but liked the book, chose to praise me for my style and exonerate Schiller for his tactics without ever, it seems, really posing what I think is the central question: Why did Larry

Schiller — who is the best of interviewers himself and certainly knows the game — give so complete an insight into his doings, that the source of these reviewers' information, the very information that brings them to condemn Schiller, comes from the man himself? And I would answer that Schiller chose to give himself to the work — that he wanted the best book that could be gotten out of what had become the biggest event in his own life, and so he did not spare himself, he offered himself. I think he had the hope he was close to a work of art and was bold enough to know that one doesn't get that opportunity often. Moreover, he never took the money and ran. He stayed close to all of the job, and kept working with indefatigable energy, doing half the interviews and clearing paths for me in a thousand ways, a thousand times, taking on in effect much of the logistics so that I could be free to do the best writing I was capable of. He was an asset to "The Executioner's Song," a powerful asset, and if some people are kind enough to like the book, and consider it well achieved, part of that credit should go to the — I will say it — the producer-like artistry of Larry Schiller. My God, he was a pain in the ass at times, but without him, I wouldn't have worked half as hard.

Norman Mailer
New York City

Prelim screenings for Oscars Jan. 5

The Academy of Motion Picture Arts & Sciences announced that preliminary screenings for members in art direction, cinematography, costume design, film editing, music and sound, will begin Jan. 5 at the Samuel Goldwyn Theatre. Preliminary ballots were mailed to those members Dec. 14, and closed Jan. 2.

Nomination ballots for acting, directing, writing, best picture, art direction, cinematography, costume design, film editing, music and sound awards will be mailed Jan. 28. Nomination polls close 5 p.m., Feb. 8, with nominations to be announced at 9 a.m. Feb. 25. Nomination screenings will begin on March 1.

Final ballots will be mailed to all Academy members on March 25. On April 7, the final polls close.

The 52nd annual Academy Awards Presentation will be telecast by the ABC TV network on April 14 from the Dorothy Chandler Pavilion of the L.A. Music Center, beginning at 6 p.m.

SMPTE meeting

Society of Motion Pictures & Television Engineers will hold a meeting Jan. 10 at KCET, 8 p.m., with the

THE HOLLYWOOD REPORTER

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The Hollywood Reporter Inc. 1979
Founded in 1930 by William R. Wilkerson
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P.O. Box 1431
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Publisher and Editor-in-Chief
CYNTHIA WILKERSON MILES
Managing Editor
DINA MILLER
Production Manager
The Hollywood Reporter (ISSN 0018-3660) is published daily except Saturdays, Sundays and legal holidays with a special edition the last

Draft letter to *The Hollywood Reporter*, undated but written between December 7, 1979 and January 3, 1980, when the letter was published.

Mailer wrote to *The Hollywood Reporter* in response to Germaine Greer's review, published on December 7, 1979, of *The Executioner's Song*, Mailer's 1979 account of the life and death of Utah double murderer, Gary Gilmore. Lawrence Schiller was instrumental in involving Mailer in the research and writing of this book, and did the majority of the research himself. Greer suggests that "a good deal of the splicing of the raw material into a sequence of events was done by the 19 people who are shyly thanked for 'research and typing.'" Mailer's letter rebuts Greer's suggestion and goes on to note that the warts-and-all portrait of Schiller in the book derives almost entirely from material that Schiller himself provided because "he wanted the best book that could be gotten out of what had become the biggest event in his own life, and so he did not spare himself; he offered himself."

On this double-spaced and typed letter of three pages, Mailer has almost completely over-written, in pencil, the first draft, one typed by his secretary Judith McNally, who also did a large amount of research for the book, and also a full line edit of it, which is included in this tranche of material Schiller is donating to the Mailer Archive in the Farley Library of Wilkes University. A xerox copy of the published letter is included, and also a signed letter from Michael Lennon conveying the draft and the xerox of the review to Schiller.

April 7, 2019

Dear Larry,

I found this draft of Norman's letter to the HOLLYWOOD REPORTER written in response to Germaine Greer's nasty review. It was stuck in a copy of the magazine. It was published in 1980, right after THE EXECUTIONER'S SONG came out. I know you remember the letter, but thought you might like to see what the first draft looks like. For example, Norman comments on your taste, but then cut it out. I'm enclosing it along with a copy of his published letter.

Hope all is going well on the Bradbury project.

I'm almost done with Brinkley's book. It's solid but the writing lacks flair and there are lots of cliches. Still, the events were so dramatic that a quiet style might be the way to go. He only mentions Mailer once, which surprises me. The photos are terrific; I can't believe he didn't want them from the get-go.

Take care, love to Nina,

Mike