

**AN INVENTORY OF RECORDS IN THE PAUL TIESSEN FONDS
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PREPARED BY DR. PAUL TIESSEN
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Introduction

Below is a listing of five sets of my many queries, and over 40 people's recollections, about the movie-going practices and environments of Malcolm Lowry (1909-57): (1) during Lowry's early years (1909-27), then (2) in Bonn (1928), (3) in Cambridge (1929-32), (4) in relation to the U.S.A., especially Hollywood, and (5) in Vancouver, especially in relation to the Film Society movement.

This archive sheds important new light on (a) various movie-going environments and practices, and (b) on Malcolm Lowry's place and identity in relation to those.

Note: some of my correspondence with some of the writers listed below (eg: Muriel Bradbrook, Russell Lowry, David Markson) is not included in this archive, but rather in the "Malcolm Lowry Review: an international community of readers and scholars" archive that I am currently organizing and cataloguing.

1. Early years:

Russell Lowry (one of Lowry's three older brothers) (included in this archive: only Russell Lowry's letters bearing on cinema, and not his more general letters to me about the life and work of Malcolm Lowry) (File Folder #1):

August 10, 1980 (holograph; 4pp; long sheets)
 September 10, 1980 (holograph; 2 pp; long sheets)
 October 8, 1980 (holograph; 8 pp)
 Mid-November 1982 (holograph; 4 pp; long sheets)
 May 19, 1987 (holograph; 5 pp; 2 short and 3 long pages)

(PLUS my 3 letters to Russell Lowry: Jul 22/80, Sept 22/80, May 9/83)

2. Bonn, Germany (etc) (File Folder #2):

Michael Doyé:

August 18, 1982 (holograph; 5 pp)
 (PLUS my 1 letter to Michael Doye: May 27/82)

Generalanzeiger Bonn (Hermann Neusser & Herbert Hüseemann):

March 17, 1982

(PLUS my 1 letter to *Generalanzeiger Bonn*: Feb 8/82)

Mikro Press GMBH (Mr. Ulrich Peters):

April 20, 1982

(PLUS my 1 letter to Ulrich Peters: May 27/82)

Rolf Thiel (*Welt am Sonntag*):

February 28, 1968

3. Cambridge:

Leonard Amey (arrived at Cambridge in 1926 from Perse [like his friend close friend, eminent artist and documentary filmmaker Humphrey Jennings]) (File Folder #3):

March 17, 1981 (holograph; 2 pp; long sheet)

April 7, 1981 (holograph; 2 pp; long sheet)

(PLUS my 2 letters to Leonard Amey: Mar 4/81, Mar 24/81)

Carl E. Baron (admission tutor, St Catharine's College, Cambridge University, in 1980) (File Folder #4):

November 4, 1980 (ts; 1 p)

November 13, 1980 (ts; 1 p; also excerpts from two issues of the *St Catharine's College Magazine*, concerning Lowry's novel, *Ultramarine*)

(PLUS my 1 letter to Carl E. Baron: Sept 29/80)

Muriel Bradbrook (Cambridge student and professor, and author of *Malcolm Lowry: His Art and Early Life* [1974]) (included in this archive: only Bradbrook's letters bearing on cinema, and not her more general letters to me about Lowry) (File Folder #5):

October 8, 1980 (ts; 1 p)

March 4, 1985 (ts; 2 pp)

(PLUS my 1 letter to Muriel Bradbrook: Sept 29/80)

Arthur Calder-Marshall (prolific writer; an Oxford [not Cambridge] University contemporary of Lowry; Hollywood script writer; visited Lowry in Mexico) (File Folder #6):

March 9, 1981 postmark (holograph; 1 p)

April 1, 1981 postmark (holograph; 1 p)

May 6, 1981 postmark (holograph; 1 p)

(PLUS my 3 letters to Arthur Calder-Marshall: Feb 24/81, Mar 23/81, Apr 24/81)

T.E.B. Clarke (overlapped with Lowry at Cambridge; screenwriter) (File Folder #7):

May 18, 1981 (ts; 1 p)

(PLUS my 1 letter to T.E.B. Clark: Apr 22/81)

Alistair Cooke (UK-culture/media broadcaster and interpreter based in USA; overlapped at Cambridge with Lowry) (File Folder #8):

Early March, 1981 (holograph; a short note entered into margin of my February 24, 1981 original copy)

April 24, 1981 (ts; 1 p)

(PLUS my 3 letters to Alistair Cooke: Feb 12/81, Feb 24/81 [two copies], Mar 31/81)

Ian Dalrymple (British film director, writer, editor, and producer; friend of filmmaker Humphrey Jennings; preceded Lowry at Cambridge) (File Folder #9):

April 1, 1981 (ts; 2 pp)

(PLUS my 1 letter to Ian Dalrymple: Feb 24/81)

Thorold Dickinson (Cambridge undergrad; British film director, film writer, eventually a film professor at the Slade) (File Folder #10):

March 4, 1981 (ts; 1 p)

(PLUS my 1 letter to Thorold Dickinson: Feb 24/81)

Seth Feldman (Film Studies professor, Western University, Canada; later at York University) (File Folder #11):

February 11, 1981 (ts; 1 p)

(PLUS my 1 letter to Seth Feldman: Feb 5/81)

Constantine Fitzgibbon (eminent writer) (File Folder #12):

June 13, 1981 (ts; 1 p; a short note concerning possible whereabouts of Lowry's Cambridge University friends James Stern and [Lowry's mid-1930s Hollywood contact] John Davenport)

(PLUS my 5 letters to Constantine Fitzgibbon: Feb 23/81, May 23/81, May 25/81, May 25/81, Aug 31/81)

Joan Hirst (Mrs.) (secretary of Michael Redgrave, actor, who overlapped with Lowry at

Cambridge) (File Folder #13):

January 18, 1982 (ts; 1 p; a note concerning Redgrave's illness, and inability to write)

(PLUS my 2 letters in search of Michael Redgrave: Apr 24/81, Aug 31/81)

Anthony Hodgkinson (professor at Clark University [U.S.A.]; biographer of filmmaker Humphrey Jennings who, arriving at Cambridge University in 1926, overlapped there with Lowry) (File Folder #14):

February 19, 1981 (ts; 3 pp)

(PLUS my 1 letter to Anthony Hodgkinson: Feb 5/81)

Rachael Low (the internationally renowned film historian, author of the seven-volume *The History of British Film*) (File Folder #15):

October 22, 1980 (ts; 2 pp)

March 10, 1981 (ts; 4 pp)

April 13, 1981 (ts; 1 p)

(PLUS my 3 letters to Rachael Low: Sept 29/80, Feb 24/81, Mar 23/81)

Bill Mason (at Cambridge during mid-1930s; British documentary filmmaker) (File Folder #16):

May 20, 1981 (ts; 2 pp)

(PLUS my 1 letter to Bill Mason: Apr 22/81)

[To:] Gerald Noxon (Lowry's Canadian friend at Cambridge and in Canada) (File Folder #17):

November 11, 1929 (photocopy of a letter from cinema manager and film programmer Stuart Davis, Avenue Pavilion, Shaftesbury Avenue, London, to Gerald Noxon) (ts; 2 pp)

[Re:] Bertrand Russell (philosopher) (File Folder #18):

April 8, 1981, letter from archivist Kenneth Blackwell, McMaster University (ts; 1 p)

(PLUS my 2 letters to McMaster University archives: Apr 6/81, Apr 16/81)

Peter Seward (British Film Institute information officer) (File Folder #19):

April 8, 1981 (ts; 2 pp)

(PLUS my 2 letters to the BFI: Feb 5/81, Mar 23/81)

Basil Wright (British documentary filmmaker, active as avant-garde filmmaker already during his time at Cambridge 1924-29; director of films such as *Song of Ceylon* [1934]) (File Folder #20):

March 12, 1981 (ts; 1 p)

April 4, 1981 (holograph; 2 pp)

(PLUS my 2 letters to Basil Wright: Feb 24/81, Mar 23/81)

PLUS: 14 unanswered letters (File Folder #21) from me to:

Edgar Anstey (filmmaker; had been at Cambridge University): Feb 24/81

British Kinematograph Sound and Television Society: Mar 23/81

Bernard Coulson (an old school friend of Humphrey Jennings): Mar 4/81

John Dighton (script writer; had been at Cambridge University): Apr 22/81

Marius Goring (actor; had been at Cambridge University; friend of Humphrey Jennings): Mar 4/81

Stuart Legg (filmmaker; had been at Cambridge University; friend of Gerald Noxon; worked with John Grierson in England and at the NFB in Canada, where Lowry thought Noxon might help to get him some work): Feb 24/81, Mar 4/81, and Feb 20/85

Robert Pocock (friend of Malcolm Lowry): Feb 5/81

Edgell Rickword (British literary critic and editor): Apr 24/81

Paul Rotha (filmmaker and film historian): Mar 23/81

Secretary, Cambridge University Film Society: Sept 29/80 and Feb 5/81

Robert Stevenson (filmmaker; had been at Cambridge University): Feb 24/81

4. U.S.A., including Hollywood:

Clarissa Aiken (second wife of Conrad Aiken, Malcolm Lowry's mentor) (File Folder #22):

April 5, 1981 (ts; postcard)

(PLUS my 2 letters to Clarissa Aiken: Mar 4/81, Apr 7/89)

Matthew J. Bruccoli (renowned Fitzgerald [and Hemingway] scholar, and publisher of Malcolm & Margerie Lowry's *Notes on a Screenplay for F. Scott Fitzgerald's Tender Is the Night*, for which I wrote the Introduction [1976]) (File Folder #23):

March 13, 1974 (ts, 1 p)

April 15, 1974 (ts; 1 p)
 May 3, 1974 postmark (holograph; 1 p)
 May 1974 (holograph comments in margin of my May 24, 1974 letter; 1 p)
 October 1, 1974 (ts; 1 p)
 1974 (holograph note on tiny sheet; 1 p)
 June 1975 (holograph note in margin of my June 13, 1975 letter; 1 p)
 February 1976 (holograph note; 1 p)
 February 3, 1976 (ts; 1 p)
 April 1976 (holograph note; 1 p)

(PLUS my 11 letters to Matthew J. Bruccoli: Mar 6/74, Mar 19/74, Apr 7/74 [two copies], Apr 26/74, May 9/74, May 24/74 [two copies], Sept 23/74, Jun 13/75 [two copies], Jan 28/76, Feb 12/76, Apr 26/76)

Christopher Isherwood (internationally prominent novelist; reader in Hollywood of the Lowrys' *Tender Is the Night* filmscript) (File Folder #24):

November 21, 1969 (holograph; postcard)

[PLUS my 1 letter to Christopher Isherwood: Nov 8/69)

Joseph I. Killorin (biographer of Malcolm Lowry's mentor, Conrad Aiken; concerning Aiken's movie-going) (File Folder #25):

February 23, 1981 (holograph; 2 pp)
 June 17, 1986 (holograph; 1 p)

(PLUS my 5 letters to Joseph I. Killorin: Feb 12/81, Mar 3/81, Mar 23/81, Jun 6/86, Jan 20/88)

Jay Leyda (film scholar; Melville scholar; reader of the Lowrys' *Tender Is the Night* filmscript in 1950 in Hollywood) (File Folder #26):

May 28, 1981 (holograph; 1 p)

(PLUS my 2 letters to Jay Leyda: Feb 23/81, June 10/81)

Margerie Lowry (Malcolm Lowry's widow) (File Folder #27):

March 20, 1968 (ts; 1 p)
 October 18, 1969 (ts; 1 p)

(PLUS my 1 letter to Margerie Lowry: Oct 8/69)

David Markson (novelist, NYC; visited Lowry at Dollarton, B.C., author of *Malcolm Lowry's Volcano: Myth, Symbol, Meaning* [1978]) (included in this archive: only

Markson's correspondence bearing on cinema, and not his more general letters to me about Lowry and about *The Malcolm Lowry Review*) (File Folder #28):

April 13, 1981 (ts; 3 pp)

(PLUS my 2 letters to David Markson: Apr 6/81; Apr 21/81)

MGM (studio at which Frank Taylor worked as producer) (File Folder #29):

July 8, 1981 (ts; 1 p)

(PLUS my 1 letter to MGM: Apr 21/81)

Frank Taylor (Lowry's co-editor at Reynal and Hitchcock of *Under the Volcano* [1947] and would-be producer, for MGM, of Lowry's *Tender Is the Night* filmscript) (File Folder #30):

June 27, 1974 (holograph; 1 p)

January 28, 1982 [re: Frank Taylor] (ts; 1 p)

(PLUS my 7 letters to Frank Taylor: May 24/74, Feb 23/81, May 23/81, May 25/81 [two copies], May 25/81, Jan 19/82 [two copies], Feb 3/82 [two copies])

Stephen D. Youngkin (biographer of actor Peter Lorre; Lowry hoped Lorre would become involved in a proposed film project of *Under the Volcano*) (File Folder #31):

November 13, 1985 (ts; 2 pp)

(PLUS my response to Stephen D. Youngkin: Nov 23/85)

PLUS: 3 unanswered letters (in File Folder #32) from me to:

Mrs. Conrad Aiken (Aiken's third wife, Mary Hoover): Mar 4/81

Douglas Day (author of *Malcolm Lowry: A Biography* [1973]): Feb 5/81

Betty Lane (co-hosted the Lowrys in Niagara-on-the-Lake; Betty Lane, by this time divorced, had been the first wife of Gerald Noxon): Nov 18/81

5. Vancouver, Canada:

Moira Armour (re: Vancouver Film Society) (File Folder #33):

Early April, 1981 (holograph; a short note entered into margin of my March 16, 1981 original copy)

(PLUS my 1 letter to Moira Armour: Mar 16/81 [two copies])

Earle Birney (Canadian poet; friend of Lowry; with his wife Esther Birney, Birney was active in attending Vancouver Film Society screenings with Malcolm and Margerie Lowry) (File Folder #34):

March 4, 1968 (ts; 1 p)

Esther Birney (active, with the Lowrys and her husband poet Earle Birney, in attending Vancouver Film Society screenings) (File Folder #35);

February 27 [1981] (ts; 2 pp: PLUS holograph; 3 pp of short comments entered into my February 5, 1981 original copy)

(PLUS my 2 letters to Esther Birney: Feb 5/81 [two copies], Mar 4/81)

Len Chatwin (re: Vancouver Film Society) (File Folder #36):

June 10, 1981 (holograph; 2 pp)

(PLUS my 1 letter to Len Chatwin: Jun 3/81)

Dennis J. Duffy (Archivist, British Columbia Provincial Archives; Film Society [Vancouver, 1940-60] researcher) (File Folder #37):

June 16, 1981 (ts; 1 p) (a letter from Davis Mattison, Archivist, which includes Fraser Macdonald's 3-page obituary on Oscar Burritt)

March 1, 1988 (ts; 2 pp)

March 18, 1988 (ts; 1 p)

The Duffy correspondence includes copies of three published essays on Film Society work in Vancouver: by Dorothy Burritt, by O. C. Wilson, and by Jack Shadbolt

(PLUS my 3 letters of Jun 3/81, Feb 22/88, Mar 11/88)

Catherine Firth (concerning film activity in Vancouver) (File Folder #38):

June 12, 1981 (ts; 1 p)

(PLUS my 1 letter to Catherine Firth: Jun 3/81)

Clyde Gilmour (eminent film critic in Vancouver, later in Toronto) (File Folder #39):

March 2, 1981 (holograph; 1 p)

(PLUS my 1 letter to Clyde Gilmour: Feb 24/81)

Dona Harvey (Managing Editor, *The Province*, Vancouver) (File Folder #40):

November 10, 1982 (ts; 1 p)

(PLUS my 2 letters of Oct 28/82, Mar 8/83)

Tony Kilgallin (UBC professor and author of *Lowry* [1973]) (File Folder #41):

December 29, 1968 (ts; 2 pp)

October 15, 1980 (holograph; postcard)

Fraser Macdonald (connected to the Film Society in Toronto, and a friend of Oscar & Dorothy Burritt, founders of the Vancouver Film Society) (File Folder #42):

March 24, 1981 (ts; 1 p)

(PLUS my 1 letter to Fraser Macdonald: Mar 4/81)

Jack Shadbolt (internationally renown artist; president of the Vancouver Film Society) (File Folder #43):

March 23, 1981 (holograph; 2pp; long sheet)

April 8, 1981 (holograph; 1 p; long sheet)

(PLUS my 2 [+1] letters to Jack Shadbolt: Feb 5/81 [to John Macdonald], Mar 16/81, Mar 31/81)

Pearl Williams (active with the Vancouver Film Society) (File Folder #44):

April 26, 1981 (holograph; 1 p)

(PLUS my 2 letters to Pearl Williams: Feb 23/81, May 21/81)

Douglas S. Wilson (concerning Vancouver Film Society) (File Folder #45):

March 10, 1981 (ts; 3 pp)

April 30, 1981 (ts; 2 pp)

June 1, 1981 (ts; 2 pp)

See also Douglas S. Wilson's 1-p ts intro to O. C. Wilson's essay on Film Society work in Vancouver, included with the Dennis J. Duffy correspondence

(PLUS my 3 letters to Douglas S. Wilson: Mar 4/81, Mar 16/81, May 21/81)

PLUS: 14 unanswered letters (in File Folder #46) from me to:

Donald Brittain (director of NFB documentary, *Volcano: An Enquiry into the Life and Death of Malcolm Lowry*): Mar 16/81

Ruth Budd: Mar 16/81
 Charles Burritt (South Burnaby): Mar 16/81
 Harvey Burt (North Vancouver; friend of Lowry): Mar 4/81
 Evelyn Spice Cherry (filmmaker; Regina): Mar 4/81
 Claude Donald (North Vancouver): June 3/81
 Stanley Fox (president of Vancouver Film Society): Feb 23/81 & May 21/81
 Gene Lawrence (connected to Vancouver Film Society): Feb 24/81
 Jack Long (West Vancouver): Jun 3/81
 George Robertson: Feb 23/81
 Vancouver Film Society: Sept 29/81
 P.W. Waddington (Vancouver): Mar 16/81
 Les Wedman (Vancouver Film Society): Mar 4/81

APPENDIX: Brief comments concerning just a few of the highlights of the “Paul Tiessen collection”:

The preceding inventory – which offers a listing of five phases of my many queries and the responses to them by over 40 people, largely about the movie-going practices and environments of Malcolm Lowry (1909-57) – involves correspondence (including my unanswered attempts at correspondence) in which the letters produce a kind of interconnected network of allusions and references and themes and topics. I herewith underline twenty-three (23) of the remarkable highlights and patterns in this collection:

1. the letters from Lowry’s brother, Russell, that comprise the main body of Part (1) of this collection of letters, are – simply put – treasures, offering intimate accounts of brother Malcolm and the movies and much more (see File Folder #1);
2. these incredible letters from Leonard Amey are warm, generous, detailed accounts of the world open to movie-goers in Cambridge during Lowry’s years at Cambridge (see File Folder #3);
3. the material from Carl E. Baron includes published glimpses into Lowry’s life at his Cambridge college, St. Catharine’s (see File Folder #4);
4. these remarkably personal letters from Muriel Bradbrook, the major international scholar and long-time professor at Cambridge (and Lowry biographer who, as a fellow student, overlapped with Lowry for at least one year at Cambridge), give sensitive readings of her own place as a student at Cambridge University during the late 1920s, and of the film culture she felt there (see File Folder #5);
5. the novelist (etc) Arthur Calder-Marshall, who could be cranky in his letters (see File Folder #6), and the writer Alastair Cooke, who disavows a Cambridge memory firmly announced by Lowry (see File Folder #8), both respond with grace to my queries about the Lowry they knew;

6. Ian Dalrymple (who preceded Lowry at Cambridge, attending there from 1922 to 1925) provides a very rare and certainly vivid portrait of movie-going and related film activity at Cambridge University during the mid-1920s (see File Folder #9); Thorold Dickinson offers a chronologically parallel, and equally rare, view of movie-going (etc) from the perspective of Oxford University, where he attended from 1922 to 1926 (see File Folder #10);

7. the Humphrey Jennings biographer, Anthony Hodgkinson, a Film Studies professor at Clark University, provides a rich portrait of the all-important Cambridge figure, Humphrey Jennings (who died so young, in 1950), in his letter. He draws important attention also to others; for example: Gerald Noxon (Lowry's Canadian friend, much involved in film and literary events with Lowry at Cambridge and in Canada), the one-time Cambridge and later NFB filmmaker Stuart Legg (whom I pursued vigorously, but was unable to contact), and Kathleen Raine (see File Folder #14);

8. these incredibly important and wide-ranging letters from the leading film historian Rachael Low map Low's renewed and strengthened interest in film activities at Cambridge University (and at Oxford), once I had encouraged her to pursue questions in that direction. They also provide an inventory of many key people with whom she helped me try to make contact c 1981. Low contributed in a central way to my establishing this collection of letters concerning Lowry and his Cambridge movie-going environments, especially involving the UK (see Rachael Low in File Folder #15 – and of course, more generally, see File Folders #3-#21 concerning the UK);

9. filmmaker Bill Mason's detailed letter offers a view of film at Cambridge University from the 1930s, well after Lowry had left, but evocative of another important historic moment – in fact, a moment suggesting something of the spirit that Marshall McLuhan might have encountered when he studied at Cambridge 1934-36 (see File Folder #16);

10. these two remarkable pages (which I have seen only in photocopy, as presented to me by Gerald Noxon himself and enclosed herewith) provide rare, dramatic insight into the Fall 1929 work of Noxon's project at the Cambridge University Film Guild (run by Noxon, Lowry's Canadian friend), during the school semester at Cambridge when Lowry was starting to pay attention to the work of the Guild (see File Folder #17). And see File Folders #18 [re: Bertrand Russell] and #19 [re: the BFI] for other historical recollections and probes concerning Cambridge);

11. the lovely memories of the major British documentary film maker, Basil Wright, are in these letters (see File Folder #20);

12. a reflection of my interests and efforts, based on correspondence that I tried unsuccessfully to establish, is detailed in the material in this file folder (File Folder #21) and two later file folders (that is, File Folders #32 and #46). Also: concerning Michael Redgrave, see Joan Hirst (File Folder #13);

13. Christopher Isherwood (1969!) (see File Folder #24);

14. Jay Leyda! (see File Folder #26);

15. Margerie Lowry (letters from 1968 and 1969!)! (see File Folder #27);
16. Dave Markson! (see File Folder #28);
17. the material in this file folder conveys a sense of my pursuit of the elusive literary editor and film producer Frank Taylor, for whom the Lowrys, living at Dollarton, during 1949-50 wrote their 455-page filmscript, "Tender Is the Night" (UBC Press), edited by Miguel Mota and me (see File Folder #30);
18. Earle Birney (1968!)! – concerning his friend, Lowry, as a "cinemaddict" (see File Folder #34);
19. these richly amazing pages from Esther Birney are filled with warm and tender memories of her cherished times with the Lowrys as moviegoers in Vancouver (see File Folder #35);
20. thoroughly researched material – along with xeroxed published pieces and related material – written to me by the BC film archivist Dennis J. Duffy (File Folder #37). Duffy's work on the Vancouver Film Society (etc) is augmented in this collection by letters from, for example, Moira Armour (see File Folder #33), Len Chatwin (see File Folder #36), Fraser Macdonald (see File Folder #42), and, not least, Douglas S. Wilson (see File Folder #45);
21. Clyde Gilmour! (see File Folder #39);
22. Tony Kilgallin, reacting in 1968 to my MA thesis on Lowry and cinema (see File Folder #41);
23. these strikingly vivid, detailed, and entertaining letters about the Vancouver Film Society (of which Shadbolt was president) written to me by the internationally-known artist, Jack Shadbolt, are priceless (see File Folder #43)!