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## A letter to three wives synopsis

Joseph L.'s 1949 film *Mankiewicz A Letter to Three Wives*Theatrical release posterDirected byJoseph L. MankiewiczProduced bySol C. SiegelScreenplay by Joseph L. MankiewiczAdaptation:Vera CasparyBased onA Letter to Five Wives1945 novel in Hearst's International Cosmopolitanby John KlempnerStarringJeanne CrainLinda DarnellAnn SothernKirk DouglasDouglasPaulDouglasJeffreyLynnMusic by Alfred NewmanCinematographyArthur C. Watson Webb Jr.Distributed byTwentieth Century Fox Film CorporationRelease date January 20, 1949 (1949-01-20) (United States) Running time103 mins. CountryUnited StatesLanguageEnglishBox office for \$2.75 million[1] A Letter to Three Wives is a 1949 American romantic drama film that tells the story of a woman who sends letters to three women, telling them she left town with her husband one of them. It stars Jeanne Crain, Linda Darnell, Ann Sothern, Paul Douglas in the film's debut, Kirk Douglas, Jeffrey Lynn, and Thelma Ritter. A discredited Celeste Holm gives the voice of Addie Ross, the invisible woman who wrote the titular letter. The film was adapted by Vera Caspary and Joseph L. Mankiewicz from John Klempner's 1945 novel *Cosmopolitan*. [2] The film was directed by Mankiewicz, who directed *All About Eve* the following year. The film won two Academy Awards for Best Director and Best Writer, Screenplay and Was Nominated for Best Picture. Plot As you make sure that a group of underprivileged children on a river cruise and picnic, Deborah Bishop, Rita Phipps, and Lora Mae Hollingsway get a message from Addie Ross informing them that she has escaped from one of her husbands. However, he leaves them in uncertainty as to which one. All three marriages can be seen in flashbacks that are tense. Deborah grew up on a farm. Her first experiences with the outside world came when she joined Navy WAVES during World War II, where she met her future husband, upper-class Brad. When they return to civilian life, Deborah is sick of Brad's social circle. Adding to her insecurities, she learns that everyone expected Brad to marry Addie, whom all three husbands consider practically a goddess. However, she was comforted by Brad's boyfriend Rita, a career woman who writes stories for sappy radio soap operas. Her husband George, a teacher, feels somewhat une manly as he earns a lot more money but refuses to leave his teaching job, which he believes is important despite his low pay. He is also disappointed that his wife is constantly yielding to the needs of her boss. Mrs Manleigh, Rita's flashback reminds me of a dinner she gave Mrs. Manleigh. She forgot that her husband's birthday was that night, and she only remembered when a birthday present, a rare Brahms recording, came from Addie Ross. Lora Mae grew up poor, not only on the wrong side, but literally on the next the railway tracks where passing trains shake the family home regularly. He's putting his attention on his older, divorced employer, Porter, who owns a wealthy state department store chain. Her mother, Ruby Finney, isn't sure what she thinks of her daughter's ambition, but Ruby's boyfriend (and Phipps servant) Sadie approves. Things go off when Lora Mae sees Addie's picture on the piano at Porter's home. He tells her that he wants the picture of a piano: his own piano in his own home. When Porter refuses to marry her, Lora Mae breaks off their romance. However, she loves him too much and ends up giving and proposing (though not romantic), skipping a New Year's party at Addie's house to do so. When the women return from the picnic, Rita is happy to find her husband at home. They work out their problems, and he swears he won't let Mrs. Manleigh push him. Porter comes home late, so Lora Mae thinks she's gone with Addie, although Ruby insists Porter loves her and would never leave. When Porter suddenly arrives and hears his wife's suspicions, he accuses her of being happy at the thought of getting a reason to divorce and getting a big monetary settlement. Deborah's house-dweller gives her a message saying Brad's not coming home that night. A heartbroken Deborah goes to the local club alone with the other two couples. When Porter complains about his wife dancing with another man, Deborah tells him that she has no idea how much Lora Mae really loves him, but Porter must have Lora Mae just seeing him as a cash register. If she doesn't make up, Deborah will get up and announce that Brad's gone with Addie. Porter stops him, admitting that he started running away with Addie, but then explains that he changed his mind. As Deborah leaves to find Brad and reconcile with him, Porter tells Lora Mae that by admitting to witnesses, she can divorce him and get what she wants. In shock, Lora Mae claims she didn't hear a word she said. Eventually, he convinces his lover, Porter asks him to dance. Addie Ross' voice says good night. In the film, you can only see it once and from behind. The difference between the novel and the film klempner's novel was the letter of the five wives. Two wives were lost during the transition to the screen. At one point, the film was called *Letter to Four Wives*. When he presented the adapted screenplay to 20th Century-Fox chief Darryl F. Zanuck, Joseph L. Mankiewicz mentioned that he had found it for too long and asked what Zanuck thought of shortening the film. Take out one of the wives, Zanuck replied. Originally, the film would have featured Anne Baxter as Martha. Zanuck didn't feel Baxter's segment was as strong as the other three, so it was cut off. Each of the main characters is significantly different from the novel and the film, and the nature of the their marriages. In the novel, Lora May (not Lora Mae) is less of a gold diger than a woman who has always been dominated by her wealthy husband; Rita is trying to succeed in her second marriage to a man who has never felt passionate; And Deborah is a smooth and quiet ex-spinster whose haul of husband has disappointed in her failed society. As for the other two wives, Martha and her husband dedicated horns to horns because of child-rearing problems, while Geraldine devoted too much time and money to her singing career with little results. The novel also doesn't indicate that couples will work on their problems (the film, despite ambiguity, has a decidedly happy ending) and the identity of the errant husband is different (though not his justification). Jeanne Crain as Deborah Bishop as Jeffrey Lynn as Bradford Brad Bishop as Linda Darnellas Lora Mae Hollingsway as Paul Douglas as Porter Hollingsway as Ann Sothern as Rita Phipps as Kirk Douglas as George Phipps as Barbara Lawrence as Georgiana Babe Finney, Lora Mae's sister Connie Gilchrist as Mrs Ruby Finney Florence Bates as Mrs Manleigh Hobart Cavanaugh as Mr Manleigh Thelma Ritter as Sadie Dubin (not included) Celeste Holm As Addie Ross (discredited voice) Production Film Rights John Klempner's A Letter to Five Wives bought 20th Century Fox in February 1946,[3] seven months after it first appeared in a magazine. [4] Melville Baker and Dorothy Bennett wrote the script's first treats. Even though it wasn't approved for the last movie, it was Baker who had the idea that the character Addie just had to listen to and didn't see. [4] In October 1946, F. Hugh Herbert was commissioned to write an adaptation of the film. [5] His final participation has not been confirmed. [4] In the same month, it was announced that Samuel G. Engel had taken over Joseph L. Mankiewicz's production soak. [4] Gene Tierney, Linda Darnell, Maureen O'Hara, Dorothy McGuire and Alice Faye were also included in *A Letter to Five Wives* in November 1946. [6] For a while, the project was shed until Mankiewicz returned, and between March and April 1948 he worked on sketches of the script. [4] By this time, Sol C. Siegel had produced the film. [4] Vera Caspary adapted the story for the letter to *The Four Wives*. Darryl F. Zanuck and studio director Mankiewicz finally decided in mid-1948 to focus on only three marriages, relying on a letter to the three wives. [4] [7]-84 In June 1948, he appeared on the list of films produced by 20th Century Fox over the next ten months. [8] In addition to the actresses already named as cast, anne baxter and tyrone power also appeared. [4] Joan Crawford and Ida Lupino were also replaced as off-screen Addie. [4] When Baxter was aired in April, the film was still known for its work title *A Letter to Four Wives*. She was cast the day after Jeanne Crain, who signed up for the role after months of gossip. By May 1948, Baxter, Crain, Darnell and Sothern were the four actresses who played the title role and Macdonald Carey campaigned for a secondary role. [10] The American Film Institute lists the AFI's 100-year-old... 100 Film - In 1985, he received adaptations, transforming the film into a television film of the same name by Loni Anderson and Lora Mae, Michele Lee as Rita, Stephanie Zimbalist as Debra, Charles Frank as Brad, Michael Gross as George, and Ben Gazzara as Porter. Ann Sothern also starred as Finney today. In popular culture, in 2010, The Simpsons produced its own version of the story in the episode *Moe Letter Blues*. References ^ Top Grossers 1949. Different. January 4, 1950. ^ *Picturegoer*, 1949. People who read and read; New House. The New York Times. 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