

Dear Maggie and,

I've just returned from New York, gotten PHOTOGRAPHIC WHITWASH to end thru the printer's, face only one immediate crisis, got almost seven hours' sleep last night, so I've fallen apart, am unfit for work, as always happens to me when I get over another hurdle and can let down for a moment, so I'm writing because something is on my mind. At the American Booksellers' Assn annual convention I spoke to the pr and adv people of Random House and Hobbs-Merrill, telling each what I thought of you and Sylvia and your work and offering to do anything I could to help with the pr. The B-M people took me up on it, telling an agency they are using to promote Sylvia's book. It happens I have a friend there and thus learned it. Now the RH people said they had an interest in this subject now, might be very interested in my New Orleans book, and would get in touch with my agent. I spoke to him yesterday. They have not spoken to him. All of this brings to mind my own experiences, where I began with contracts (Dell's backing out on the N.O. book cost me \$25,000) and that of Sauvage, with RH. If you run into a generalist, please let me know. Parallax is doing my New Orleans book. They have, in lieu of an advance, made me co-publisher. They put up the publishing costs against the ms and we split everything else down the middle. I'll get half the net profits, which is better than a royalty. If the book does anything, on the other hand, they will not have their normal distribution on this because SAS will not touch the subject. If I did not think they will improvise well enough-and if my agent didn't-I'd not have made the deal. They are adventuresome in odd sizes and concepts, are progressive people (get their "Animal Bench"), and will do it promptly. Your agent may struggle and try and next year come up with a hardback deal. By then your book may have been dated. Get it out! If this does not appeal to you, do it as a private printing and I'll introduce it to my wholesalers, who I am confident, with their experience with mine, will handle it. I can get that one for you here if you have no good connections there. My artist did "Vietnam, Vietnam" for Felix Greene and my lithographic photographer did 100% of the printing. He is a nice guy and does beautiful work. If this appeals to you, that is, if RH backs out-and I'll be surprised if they do not for an assortment of reasons, one of which is timing another is competition with Sylvia's book-they worry about thinks we do not for we do not consider ourselves competitors- please let me know as soon as it happens. My first recommendation would be Parallax. I can also introduce you to a small west-coast publisher (southwest), to a San Francisco business manager, promoter with whom I have a connection (he is handling possible movie interest in my work) and, as a last resort, I'll help you with a private printing. That is the least desirable thing for, if you are to do anything with it, it takes a lot of work. But if you want to start swinging, it has its advantages. The format alone keeps your work from being dated, but the publishing mind will not see it that way. Please, do, let me know if and when they chicken out so I can help. It should be out immediately and it can be. Also, please let me know what the mechanical problem was, if there is or was a legitimate one. I do not really believe there is or should be any great mechanical problem. Tomorrow I must get back to the grind and the balance of today-the little left after we did our grocery shopping-I must get cleaned up, so I'll bring you people out there up to date. I have sent all but Lillian individual copies of the book. I had mislaid her address. Ask Bill, when the supply I have sent him gets there, to please give her one and I'll give her another with a message I want to include at a later date....If the COI wants to do anything with it, I'll consider then wholesalers and they can make some money on it to finance their work. I think I can make the same arrangement with Parallax, but unless they do a simultaneous expensive paperback, with documents, it will not be profitable because that book will sell for 95¢. If they do the expensive one, it will be an enormous book that will probably sell for \$2.00 and the COI can make something...I must write a prologue for the NO book, and I must get it done tomorrow. The editor is ill, to be hospitalized soon, so it will be slightly delayed. I still look for it out faster than anyone besides me would do it. She likes it, finds it exciting. The prologue will begin the fight that the rest of the book through the epilogue, already has in it. It also is a strong attack on the FBI. There is a rumor in NYC that Mark is doing a New Orleans book. He is eminently qualified, having already taken issue in print with what he will not have to say after it is handed him free. I hope it doesn't, for not having done the work himself he will be more vulnerable than he now is. Aside from what I'll have to do to get PHOTOGRAPHIC WHITWASH off and running-and I cannot abandon it to carry itself as I did FW II- I intend to finish up what was originally designed as #VIII. It may make a single book. A good month of work should do it. We will not look for a publisher and will not accept one unless his offer is accompanied by substantial guarantees I have had it...However, I have more opposition than I have had. There are forces actively working against me. Several of the smaller wholesalers will not handle the new book until they read it. I've told them what I think of them. Some of my pr outlets, including the Best TV, are denied me. And the stiffness of FW will not make this easier. Mr. Hoover and his pal will not be pleased (I have a chapter "The Gospel According To St. Agatha". My artist is too busy for me to expect more than the cover of him. I had to make up FW myself, so I can do it again. Reynar's initial order for FW is 100 books. They have a window display of secret documents. Spatkin (Pickwick) will stock it. I suspect his other major outlets will also. Best to you all. Wish I thought I'd be out there soon.