

7/14/74

Dear Dick,

Thanks for your note and the check.

For the moment there is nothing I can do other than what I discussed with Bill Martin when he phoned, as you said he would. (I'd like to meet him sometime, but he never gets down this way and I no longer get up there.)

With the release of the House version of the transcripts I am trying to get the official texts and in the end will. I don't know if I'll be able to do anything with them but I believe they can make "I Am Not a Crook" even more attractive because they are the Real "Sayings of Chairman Richard."

Meanwhile, I am working as hard and as long as I can on the other two projects, The Unimpeachment of Richard Nixon and the book I have not described fully, based on a top secret document I have, one like nothing you have ever seen. I have completed the draft of what I'm writing for it and can do no more until it is retyped, after which I can complete the appendix. I'm still expecting a friend who has the interest to borrow the money printing will require, after which we'll worry about distribution.

Don't be deceived by the so-called Baker report on the CIA in Watergate. It is a fake in that it is no investigation, suppresses what the full committee itself suppressed and contains less than I have already written. It avoids all the significant and seeks to blame the CIA for Watergate without disclosing any new Watergate details. As an exposure of the CIA it is also valueless. Quite an operation! The only real "exposure" in it is what would have been public soon in any event with the Penguin publication in England of the Agee book. If you can see any way of getting in on that action, it should be a solid exposure, if limited except for names named, of CIA Latin American operations. From my own experience I believe this should be a socially-useful work with solid commercial potential. Agee has a formula which avoids the costs and troubles Knopf had with Archetti. But I think the big boys will be going for it because it is at once safe and a natural self-promoter.

I understand your reason for withdrawing and I can't question the experience, greater than mine, on which you base it. However, I remain persuaded from my own experience, particularly with Oswald in New Orleans, that no paperback has a real chance unless it has either a heavy investment from the publisher or a coverover from the original print. I don't think you were in on that part of it so for whatever this experience is worth to you, until my wife has breakfast ready and I can return to other work I'll try to explain.

Wherever I appeared, if it was only a single show, the book sold well and immediately. Until this happened, the salesman, who are really only truck drivers, would not even put it out so it could not be bought. Their commissions per book may be small but they accumulate, so they use the limited rack space for what they expect to sell. (They are also easily influenced, witness their refusal to replace Whitewash on Washington racks when it was selling well-selling out between deliveries.)

Without promotions that convince the drivers a book will sell it is a futility and there is no practical way of reaching them. Where I did, as by having a meeting with Levy's drivers in Chicago, coordinated with TV and radio shows I arranged, the book moved because they were motivated. Obviously, I could not meet with all the truck drivers, not even in the major cities.

Then you also have nutty distributor reactions, like that of the San Francisco guy who "saved" the book for Garrison's trial! (The involvement of John Christian in that strange affair remains a mystery to me. It can be explained only by him being some kind of agent, perhaps CIA. His current career in Los Angeles is of the same nature.)

There is no political principle in book distribution except where there is negative political pressure. I have felt this often enough. Remember "Louisiana?"

I can understand that your own valuation of your own time rules out a book with a sale you estimate at between 10,000 and 50,000 copies. I had hoped that you would see this as a means of making mass-market success possible. My belief is that it is the only possibility of mass-market success except as an original mass-marketer printing with his promoting, something they don't usually do.

There now seems to be nothing else I can do about it. If I think of anything I'll make the effort. However, the realities tell me that I should devote my time to other unlikely projects if only to complete them as a matter of record for the future, if always with the hope that after all the frustrations still lingers something might still happen.

If you know of anyone who could be interested in "I Am Not a Crook" I'd appreciate your making suggestions. With what I've shown Howard, he could put it all together at relatively low cost, here and in the "underground" format. This would make it a ~~low~~ low-cost original because there would be no typesetting cost.

Despite the experience with Nanny, there is another matter on which I would appreciate any advice you may be able to give. A Hollywood outfit is currently engaged in stealing my work on the King assassination. Most of it is copyrighted in the book Frame-Up, the rights of which have reverted to me. (If you don't have a copy and want one, let me know. It was enough for Percy Foreman to flee a TV studio when he learned he was to confront me - after flying all the way to New York for the free TV publicity.) The rest is, by agreement, my literary property. Agreement of counsel and Ray. Some of this rest is incorporated in the habeas corpus petition, which comes either from Frame-Up or a subsequent investigation I personally and exclusively made.

First this Hollywood outfit phoned me and I agreed to deal with them. Then I got reports from friends that a man associated with this outfit on an earlier film was trying to steal what I had. I wrote and warned, after which they assured and bought copies of Frame-Up from me. (I am the only source, so I have the records.) Meanwhile, someone else approached me to do a film and we had a verbal agreement, subject to insurance on a package into which the same John Christian has intruded himself on another project where as a result there is an insurance problem. It is from the man with whom I have this agreement that I learned of the going forward of the project based on the theft of my work.

What I suppose this means is that I need a Hollywood lawyer who would be willing to do a good job on a contingency basis. I have no money for a retainer but I also suppose that with an insured film and provable damages the prospect of recovery might be good.

Any suggestions?

Meanwhile, if you ever have occasion to go to Washington, we are but an hour away and I hope you can take the time to come here.

Sincerely,

*Richard T. Gallen*

ATTORNEY AT LAW

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July 8, 1974

Harold Weisberg  
Route 8  
Frederick, Maryland 21701

Dear Harold,

Thank you for your letter of July 2, 1974. I am enclosing my check for \$107.16 per your request. Unless I hear to the contrary I will assume that my participation in the project has terminated.

Good luck with it.

Best regards.

Cordially yours,



Richard T. Gallen