

Meredith, now part of Hawthorn

5/21/73

I was there the morning I went downtown with you but at the wrong time. Neither the president nor any top executive was in. No longer on Lower Fifth, Fr. 39 and Madison.

Two separate matters, both of which I regard as plagiarisms, both discussed with Meredith in the past. The last I heard from them, except for referrals, was that they had started to talk to you and were willing to settle. They then seemed quite embarrassed by both things. I have no great hopes of doing anything now about the second.

The anthologist Bill Adler, using the name Jay David, contracted to use two short excerpts from my first two books in what appeared as *The Weight of the Evidence*. To this day I have heard nothing from him since contracting. No payments, no response to complaints. He actually used the entire epilogue of the second book and then in a way designed to defame me. Whether or not libelous, as I suppose it isn't, it was hurtful and I suspect especially where it would hurt, in publishing, critical and press circles. It happens that when this appeared and got some attention, I was negotiating for a talking record using that epilogue and had made a scrapbook of myself reading it. Once this appeared, I heard nothing more about that record. There may be no connection. They owe me for this. I suppose at the least, the amount contracted plus added compensation at the same rate for the use of what was not contracted. Perhaps use of the longer selection is worth more. I don't know how these things work, if there is any way. And I have been paying interest on this money. Hanny's files have my copy of this anthology with a few notes added, as I recall especially to note defamations, ridicule, which is other than the representation made in contracting. Naturally I'd not have sold anything for such use.

Paris Flammondé did a sickening sycophancy on Garrison. Hanny has my annotated copy. Flammondé asked my permission for nothing. I never heard a word. He drew extensively on my work with footnoted credit and more than that pretending it was his own work. The theft is made clear by the lifting of one of my few mistakes, and that after I corrected it in Oswald in New Orleans. This has to do with Colonel Castorr. I had faithfully repeated what the FBI and Secret Service reports said of him (and they were prejudicial) and put this together with the testimony of another witness. Flammondé did the same thing. There are numerous cases of straight lifting from my work. With the colonel, by accident I warned Flammondé against what he did without knowing it. Eric Norden was working with him. I happened to be with Jones Harris (out of Rath Gordon and Jed Harris) at the apartment of the Vanderbilt woman he has since married when Norden phoned about this material. When Harris covered the phone and spoke to me about it, I told him to tell Norden that there were special reasons for not touching that stuff, not knowing what he intended. If anything can be done about this, especially how that Meredith no longer exists, anything you can arrange is o.k. There is an annoyance factor here that I recognize. A minor industry grew up, stealing my stuff and too often gigning it. It got so open that Karpate said they regarded all my work as public domain once I published. Even once loaned on me to try to get me to use them before a book appeared, to advertise it! One of the things in my mind when I wrote those long ridiculing letters to Meredith that Hanny's file has is stopping this thievery. In recent years this has extended to the use of my unpublished material, with conscious and admitted effort to duplicate it. This can be hurtful. Hanny's file has my annotated copy of Flammondé. In it each plagiarism, if I do not use the word in an exaggerated way, is identified, I think with the actual source given. Flammondé was not deterred. He attempted the same thing with the King assassination but gave it up because he could do nothing on his own and then he had no talkative Garrison to quote while pretending he wasn't.