

3/11/72

Dear Pearl,

Always I hurry too much. This makes it easier to misunderstand me because I do not make myself as clear as I should have. So, let me begin response to your letter dated Feb. 4, postmarked March 8, which has just come, with the general statement that I recommended collaboration as a generality, where you could not do all the work yourself only because there is too much to do and then on some things only. There was a variant, that if there could be big-money interest, where the approach is important to the job, that you let the job supply the collaborator.

My English friend knows his business, including all the bad parts of it, and he has responded other than as I had hoped. I think I have written you a note on it. Those boys need either the book or a script. They are without imagination, etc. so until there is a product, at least for the time being, no possibility there. I wrote him about some of my things and the response was the same for both of us.

RD and R-V: My suggestion is that you complete what the RD wants as soon as you are satisfied that it is adequate, that you have enough for them. Leave something for other use, if it is possible. Lawyer: write him a polite note, since he is a friend, telling him that you are sending him the enclosed copy of ~~the~~ original letter to him because he hasn't responded and you want to be sure he has gotten it. If there is such a thing as certified mail or any variant that given your a signed receipt, use it. If you do not he can always claim later that he never got your letter. My just-completed reading of Turner's Power On the Right would make you wonderful evidence. And I have just remembered that when Turner plagiarized a lot of my work in a major article in Ramparts, Minkie was editor. I wrote him a short letter say, "if you must reuse my condoms, when will you get the good news to check them for action holes?" You see, Turner is so uncritical a credit he credits minor error. Minkie never answered. "O, we have them both mailed with a record of literary thievery and unconcern about complaints. I think as a matter of litigation, this would withdraw-Mill them.

Now I'll take your letter graph by graph. Statute limitations: I've not heard from the lawyer I asked.

Striso: be careful in everything. he is at best sick. what he plans is poor law. Don't tell him what you plan. Just say you haven't made up your mind, and put on the helpless woman act, no man to make decisions, etc. But when you sue, you sue the publisher. From him you can collect. Let him collect from the finks who stole, as the contract with them will provide anyway. Of course, you'll include them as defendants. But if you sue, it would be a fatality to not sue the publisher. When you are in touch with Striso, ask him if he can let you have a copy of the Sternik letter. It bears on intent and practise with you. Now if the attorney handling this for Minkie is your friend Levine, I also wrote him and I also have had no response. The least he could do is say he is too busy. by the way, if there is no certified mail available there, I can do it for you from here. You can just say you are having a friend mail it so you can be sure it reaches him. If Levine mentioned me to Minkie or Turner, he'll have nothing to do with me. So please let me know and I can then look elsewhere, for I need a lawyer in publishing.

England and movie: he is looking for stuff that will make movies and plays but the people he deals with want the stuff all on paper, not outlines or summaries. I think I have a friend here who could be interested in the approach I took. He is in movies. But maybe the locals would be better. I don't know. On Cortes, I'd suggest book with movie in mind unless you can get a movie company interested separately. But I think that can be a profitable short book. Now on Kaplan I hear the same line: don't collaborate. Do it yourself and as fast as you can. After you finish the RD stuff it will be better formed in your own mind. The taste and interest is short books. also more profitable. For everyone. Agreed that without farming some things out, when one is loaded, the unloading is a problem, hence my suggestion of trying to attract interest with tapes. Get some college down there to want a speaker on political assassinations and I'll help you with them. You do better with an appreciative audience, as who doesn't? I noticed that here. You also too is a little time to relax. You were then a different person.

I've seen headlines on El Topo but haven't read the stories, so it is new to me. But taking the art theaters by storm doesn't make \$\$\$.

Mass showings do. (By the way, you next

as unique as you think. Some think west coast of India, and I know black Jews coming from the Holy Land. The difference is in the guy who put this together, which seems like an A No. 1 recommendation for him.) I now see I misunderstood you. You have the story. Great. I thought that was the story of El Topo. Sounds like a live one. It is also the kind you can turn over to any pro script writer. If things do not go well or if you want competition, give me what you consider a summary of the story, not the history, and I can give it ~~my~~ to my movie friend when I'm in NYC again. Which would have been by now if I'd heard from Levine and will have to be soon if I do not. Matter of fact, that would have the appeal you postulate to Jews, but I also think a much wider one today. Good color pictures of what is available on location would also help, as they could with illustrations for a book. Forget about the Methodist Indians. That won't sell. Everyone knows about missionaries. Jews have never proselytized. You have other more probable properties.

I'm sorry you were not here longer and that there is no prospect of my getting there, because despite my English friend's reaction, I think tapes could be great on all the live stuff we've discussed, and you should have someone else on them with you, so some who can lead and a second voice diminishes monotony to the listener.

another caution: when you deal with non-fiction, with fact, you are dealing with what can be public domain, so date everything and keep copies. Take it from one who would be rich if so much, including ~~his~~ very successful movies, were stolen from him. So here you have to be careful. Learn the "V" lesson.

Don't worry about finger. It will be ok. But thanks for sympathy. I am using it more. Spent an hour this morning liberating some of our pines from the captivity of repressive honeysuckles, which are pulling down long, thick vines. Able to do this three times this week, a cold one. Oh, by the way, we had almost 80° weather in rich ofoberg. But the week I've been doing precludes taping, which, in writing, must be transcribed, and will make the sou-belly this time of the year. It ain't bacon. And it keeps her busy and tired. Besides, who ever heard of sending letters on tape except to the battlefield?

Jerry is ok. He is busy at work and at school and finding a little time to be near to me. Got a mailing from him today, and a book I'm very glad to get. Don't depend on him for help. He is willing but suddenly beginning to grow up, and developing many interests. It is a month since I asked him to walk 10 minutes from his office, see a certain man in a certain building, after phoning him, looking at a couple of pictures, and borrowing them for me or sending me a description. I finally told him to forget about it because the writing for which I wanted it was done and I worked around that not important fact. His intentions are the best, and he is bright and competent. But he is into too much, especially now that he has started to write. He is still working on the piece you saw. He has it done but is making a couple of changes.

Let me return to collaboration again. I'm loaded with completed research for what could make books and movies, but I can't free my mind for them, can't find the time, have a great curse on me, and with the one that has greatest potential, too much of an emotional involvement. That is a real tragedy that runs our lives. But it must be handled with a light touch and all the humor that is not obscene, so it is impossible for me. You could be the ideal type, but you are overloaded. Anyway, I am not opposed to collaboration, have about a half-dozen things that I'd give away if I could do nothing else with them. So we have a similar problem of having more than we can do. In your case you don't suffer the curse.

Hope I haven't confused you more. Best regards,

Feb. 4, 1972

Alpes 966  
Mexico 10, DF

Dear Harold:

Thanks again for all the attention you give to my Ian Fleming world. I did call the American Embassy to check the statute of limitations and they told me to come over and look for myself! Time so far has prevented me and a local lawyer was supposed to let me know but hasn't. As to taping, of course you're right and it certainly is easier, however, I took notes on all interviews and went home and immediately typed them out down to the most revealing facial characteristic. So there isn't that much left to my memory after all which I don't rely on in the first place!

As things stand, I think the deadline on the RD story may be stretched since they're having internal trouble and the editor is resigning. I really hope I can hold out until the book comes out because I'll know what is left out and where I can continue to investigate - and what information I might have now that is perplexing might be revealing. Incidentally, Jules Striso wrote me he contacted an attorney in Calif. to the effect that Hinckle who is one of the authors of this book, and was editor of Ramparts when I researched for them, ~~is writing~~ and is going to sue Hinckle when the book comes out because he claims Hinckle used his name, which I'm pretty sure of myself. Striso also claims one of the other fellows on Ramparts then, Sol Stern, made the fortunate mistake of writing to Striso to the effect he led them to the Kaplan case! Striso believes like you, that it is better to wait until the book comes out before taking action. However, I followed your original advice which was to go on record before the book comes out - to the effect litigation may be forthcoming because using my material may be illegal. I wrote only this to an attorney handling the book for Hinckle. I didn't write it to anyone else. It is wierd because I haven't heard from this attorney who happens by chance to be a good friend of mine. I wrote him to this effect over a month ago. He might be in a heluvan embarrassing position because he might not have known at the beginning that Hinckle might have needed authorization from me (if he does, actually), and upon finding out now that the book is about to come out - well, I can only speculate. What do you think?

If I read you correctly, your English rep. might be interested in not only making a movie on my mad friends and I on the disappeared Cortes route, but he might be interested in a book?, movie? on my first person story of Kaplan. Also, the fantastic story you tell about this woman - are you suggesting I collaborate with someone? To be very honest about it, any of the above would be alright with me PROVIDED I got an advance and was free to concentrate without having to think about money. I almost don't know of any other way to do it. And speaking of filming in Mexico is an excellent idea. In fact some friends and I are at the moment talking to the producer of El Topo which took NY art theatres by storm, re a tribe of Jewish Indians here. Fantastic tale. They have a synagogue, torah, etc., albeit Mexican characteristics. They are said to have been inquisition escapees who intermarried which could explain their

2.

~~EXOTIC~~ controversial origins. If we could do this we'd have a fantastic market in any capital in the world that has a lot of Jews- in Jewish organizations and in Israel itself. There are reportedly Methodist Indians here, too, but if we have success with the first we'll look into the second. Believing as I've said, that it's an audiovisual world, your English friend could turn out to be a golden calf for all of us. And, incidentally, if our producer here won't bite maybe your English one will.

And, actually all of this would be a great relief from the backpain of typewriting. It would be creativity based on research which is a very rewarding feeling. Like mixing the batter and taking out the cake at the right time, eating it, enjoying it, forgetting it and going on to bake another another day.

Awfully sorry about your finger. It turned out to be a lot worse than we first thought. Taping for you would be so much better than typing.

Best to Lil. Have you heard from Jerry?

*P. H.*