Harry Livingstone is utterly hopeless. He lives only to be unsuccessful, to be self-destructive in life while he talks about killing himself. He has just left after spending the morning here with someone who was in his Hopkins audience and the editor for his prospective publisher, Bob DuBois of National Publishing. While I had and was keeping Dubois excited and seeking dollars, Harry believed I was turning him off! It is Harry who kept saying they had to leave, not DuBois, until they left. Which, I guess, means that I wasted that much less time.

I have not seen his book and don't know if it is good or bad, but I have his book sold for him if he doesn't mess that up, too. I tried to talk to him quietly as we walked out to the car, but I think nothing can or will do any good with or for him because he doesn't want anything good to happen and is dedicated to seeing that it doesn't happen, so he can keep living the fiction that there is a conspiracy against him.

There came a point where DuBois was saying that he is entirely cynical. This gave me the opening I siezed. Be cynical and make money. He liked that. So I showed him some things he could use in appearances that could get Harry on shows like Good Morning America and I said I'd give him in writing any copyright waiver he wanted.

A few excerpts from the 1/22 and 1/27/64 executive sessions really turned him on. Then the pictures of the curbstone, before and after, and the Vemberling synopsis withheld from the Commission, saying that the hole in the curbstone was no longer there when they dug it up and tested it, and the Dallas memo saying that the FBI did not want the railroad area pictures at HQ. Also the shirt collar. He got really excited for he could see that these things are simple, comprehensible, meaningful and the kind of things that are attractive to shows like GMA.

He really flipped out over the D.L.Jackson report and the fact that all 17 cops were avoided by the FBI. He wanted a copy of that and I said he could have it but recommended instead that he get it all from Cesar. They took his address and phone, but I'm sure Harry will avoid or resist this. DuBois said, "I'd interview him!" I said instead that he should send Harry to Dallas and film it or get it in TV, and suggested WFAA. Harry murmered, "I've had all the setups I want." I said what kind of setup can that possible be? No answer, only meaningless mumbles.

When DuBois went to the toiled, Harry said, "You've killed my book. " I said only that I'd made and sold it for him and he should realize that. He made no response.

I really had this guy excited. Now I wonder whether I should have if Harry reflected what he would do if he has the chance. He has the chance, unless he kills it himself. I'll not be surprised if he does it on the trip back to Baltimore, such is his paranoia and other sickness.

He began with his usual routine against the Boston Globe. I cut that off effectively and immediately by telling him to forget all those negative things and restrict himself to the positive, the constructive. That, at least, he never articulated again.

After Harry had said that I was killing his book, I could only wonder what is in it as well as in the murk of his mind. So, to be sure there was no conflict with its content, I said that all he has to do is use what he wants for appearances as an appendix, or in some cases by merely adding footnotes. The publisher saw that, without regard to content, but not Harry.

Warly on I told them they could have copies and the use of anything I have and that with pictures, they could have copies made locally or use their own photog. I

also told him tha where I have negatives, Lesar has them and can provide prints.

D guess this gives you the flavor. I've been interrupted and have to got to other things. Please excuse the typos.

The Lifton story came today. Very fair. Harry is just crazy. I'm afraid.

Best wishes,