

Dear Paul,

6/2/75

What a surprise! How much I appreciate it!

I had to be away this morning. I met Jim Lesar half way to Washington, executed the affidavit he will file in Washington federal court in the morning, and got home about lunch time. As soon as I read your letter and saw the check I was, of course, excited. The way we have lived, that is a large sum to me.

I was sitting and thinking about how it would be most helpful when there was another unusual development. There was a long piece on me in yesterday's Baltimore Sun magazine. The producer of Baltimore's talk show called and wanted me to go there Thursday. As usual I was candid. I said I'd be glad to do the show by phone but I didn't want to take the unnecessary time to drive to Baltimore, particularly when my car has more than 120,000 miles on it and I can't replace it. So, I offered to do the show by phone at any time. The three and a half hours, I assured her, was no problem. She was satisfied and said she'd call me back with the date he picked. I said anytime, without advance notice, maybe when he has a cancellation.

She called back almost immediately. He will come for me, drive me to and from Baltimore, for the night he wants!

I then could not say no. But did you ever hear of a talk-show moderator spending three hours on the road to have a guest live rather than by phone?

I'd have liked to say no because I don't get up early. If I try to sleep late the light still wakes me and I'll start that day 5 or so and it will be close to 2 a.m. when I get back.

One of the reasons I tell you this story is to illustrate two things: the interest in the subject and the changed climate.

Today there is no more commercial subject if the work is solid. The market knows enough to be discriminating, for the most part. However, anything will sell, given the chance. ...

I started writing this some hours ago. There have been constant phone interruptions and I've really done nothing else. I haven't decided and haven't really had time to think about how to use your fine gift. My instinct is to use it in a way that will improve my efficiency. As soon as I thought of this I thought of the time I spend just mowing with a hand-mower made of three junked ones. (I have two old riding ones both overhauled over the winter, both returned not operating and incredibly both by men who have taken ill, one sick enough for surgery, so they are unrepaired.) Then I thought of the balance due the bank on the loan to pay the printer for printing WWIV. We have that down to \$1,000. Then of the coming need to reprint the first of the original books to go out of print. It will be the third, and as things are now going, soo. (From the first of the year, save for dire emergencies, we have put all that comes in from the old books in an escrow account to enable this. My hunch is that we have at least half the cost of a 5,000 print. It was easier then because my wife works until mid-April.) I haven't had time to think it through but I had to take the time to tell you how much I do appreciate it.

Hollywood, I suppose, is Ripoffville. But at some point I'm going to have to try to do something about these crooks. Perhaps with Freed, who I've written in response to a dishonest letter from he. He'd heard from me before your meeting. But I know nobody out there and have no way of paying a lawyer. One thing that would help would be having the names and address of those companies that insure movies. Don once told me there are four and they live in terror. This was when I told him that another outfit had hired someone to research my work for them. He said that when the time came to write the insurance companies, he'd give me their names, and that would end it. Seems like good advice if I can take it.

Again many thanks, sincerely,

INHAND

POST OFFICE BOX 3844  
HOLLYWOOD, CALIFORNIA 90028

May 29, 1975

Dear Harold;

Don't let the stationery throw you it is a mail order business I have that is not in operation now but I keep it going off and on; besides there is more paper to write on.

You stated in your letter of 5.23 that you had been talking to Freed for a long time about a deal on your MLK work. You said that he hadn't answered your last offer. When I spoke to him I tried to feel him out about you without letting him know that I had been in touch or knew you. He indicated to me that he and some people were going to do a MLK movie. You are right, it sounded like he ~~was~~<sup>is</sup> going to rip you off. I brought up the fact of plagiarism to him and O'Toole and they sort of hedged around. I guess a lot of your work could be considered in public domain. I guess I am naive when it comes to the work you are doing. I got a kick out of your saying that my optimism was different than yours. My friends all think I am the biggest pessemist alive. As far as making deals for movies with Freed or anyone else it is the same here as back east; the con men who can't make it in Hollywood are back in Washington. The guys who couldn't make it out here as actors are now politicians in Washington. It's the truth. Frankly I don't believe anything until the signature is on the bottom line. I talked to a man today David Rintel, he won an Emmy this year for writing a show about Clarence Darrow and acted by Henry Fonda. He is one of the few writers who can talk them into doing something of social value. I talked to him about you and what we are trying to do. He himself is tied up at the present but is very interested. He also told me that he had been approached by MGM to do a screen play on the Ford book "Portrait" but turned it down because he isn't that familiar with the facts and didn't want to lend his hand to something he was not familiar. He felt that they might not ever make the picture. One big roadblock is that most of the big producers are afraid of the people that control the banks and networks. Their water can be shut off right now. As you probably know all the big studios are controlled by the money through the LCN. Some day if you are interested I'll write you about my father who was one of the 'pioneers' out here in 1917. He had been Wm. Fox's secretary in NY. and was sent out to run the studio at age 25 and from Delancy St. yet. AT&T thru the banks broke Fox in 1933 and stole the patent rights to sound that Fox owned so they could build all the new sound projectors throughout the world. He was worth \$500,000,000. at the time. My father also died broke screwed by the very same people that he had made. Maybe that is why I am so interested in what you are doing to expose these bastards and I really want to help. I hope you find enclosed a check for \$500.00 which I want to go toward your work in any way you want. Please accept it in the spirit in which it is given. I agree with you about the Rockefeller bunch. I think they run the whole thing thru the 'company' and the LCN. I hope to find a guy out here willing to stick his neck out. I am not discouraged.

Sincerely,

