

Most blatant of all Summers' thievery, boasted of as original "investigative reporting" on your air, is the Carolyn Arnold story. I obtained and in 1967 published in facsimile the very records he claims to have dug up himself. He got them from me. I attach photocopies of the records as I published them in May 1967 and his letter asking for copies of the books. Even the National Enquirer interviewed the former Mrs. Arnold before Summers did.

There is an operating procedure common to all the literary whores who seek to commercialize the great tragedy and to promote themselves in doing it. I do not believe that Summers, whose book I have not seen, departs from it because he cannot. He will use all he wants of the published work of others, rephrasing and rearranging it, and while not crediting most of it will go out of his way to appear to provide generous credit - for the least significant. (The outstanding bibliographer in the field is Dr. David Wroese, History Department, University of Wisconsin at Stevens Point. If you want to be fair, ask him.)

It is not necessary to assume Summers' familiarity with what he ripped off. He wrote me more than a year ago, from the home of Mrs. Mary Ferrell, who has what I believe is the largest single collection of published information on the subject. He said, "I have, of course, been reading your books for a long time, but always other people's copies. I would now like them all," and he asked that I send them to him at the next place he was going. I did.

His opening reference to Scott Malone reminds me of a Tony Summers story.

What he refers to as a BBC show was not that. Putting it that way permits Summers to freeze out the others and hog credit. It was a joint production with David Osterlund, based on Osterlund's idea. The full-page ad for it in Variety of December 14, 1977, makes no reference to BBC at all, in fact. When Malone brought Summers' co-producer and others of the staff here on December 16, 1977, they described Summers as far-out, a wild conspiracy theorizer (long before his book), and asked if they could bring him here so that I could do for him what I had done for them, debunk all the commercially attractive conspiracy theories they came up with.

Summers then and since has stayed away - from everything but my ripped-off work.

I have no book to promote, although I have kept six of my seven in print. I do not ask to be on either show. I am 57 years old, in imperfect health, and want only to be able to complete the rather large work I have undertaken. But the more time I spend working in this field, the more I become convinced that the Summerses of the world will continue to distort and misrepresent and in this prevent the one good that now can come from the great tragedy and the subsequent failure of our basic institutions - that their failures might come to be understood and that from this understanding and recognition repetition might be impossible when we are again faced with great tragedies.

If Summers had asked my permission to use what he ripped off, I'd have given it, as I do with all others and as I did with him when he asked it for a few items. My files which hold perhaps a quarter of a million of once-withheld official records, are a public archive now and after my death will be available in a university archive. But the Summerses of the world are rarely content with mere writing. They have to present themselves as heroes, pretend doing what others were not able to do or didn't try.