

April 24, 1966

Dear Ann:

Let me use this letter to take care of a whole lot of business. First, enclosed find \$10. for the Civil Rights Handbook 1966 supplement. If it isn't ready for mailing now please hold onto it until I send you a New York address.

Second, sometime during the middle of June, 1966, Wendy and I will be moving to New York. I'll be writing you in a couple of days regarding this so I won't bother going into great detail, other than to let you know that Kinoy offered me the deal we had been discussing on and off for the past year and I felt it was too great an opportunity to let slip by. Also, Wendy has decided she needs more formal training in her chosen field and wants to go back to school. She was just accepted to Bank Street College for the fall.

Third, based on the above, please start thinking about a fall replacement for me with C.B.

Fourth, (show this to Kenney Cloke) it's funny, but as soon as you think of ~~xx~~ something, the rest of the world picks it up. I am enclosing a pictured clipped from Muhammed Speaks showing a KKK-er on the New Orleans draft board; also, ~~xxxx~~ Jet magazine April 28, 1966, p.13 quotes Julian Bond that there is only one Negro on all of the draft boards in the South.

Fifth, about "the book":

I think you're very right about copywriting. Do I have a copy of the manuscript (I cant remember but I'll look around at home tonite). We have a Xerox in the office which only costs us 4½ cents per copy instead of 10 cents which they would charge you commercially. If I have a copy I will Xerox 2 copies. If I dont have a copy (I'll write and let you know) you can either mail me yours for copying and I'll return same, or you go on and do it. Anyhow, I'll let you know if I can find a copy here first. If I do Xerox it here, why dont you send me all the info on how you go about copywriting (I dont have a ~~form~~book and without a ~~form~~book I cant function). Anyhow, let me know on this and I'll also let you know. I'll pay all copyright expenses - you've spent ent

Now that we are leaving the South we can realistically talk about doing something with the book. And since I'll be in NY, alot of the problems about NY publishers are solved as I can be there to work with them if they want to publish it. So let me know what you want to do with it.

Finally, the film: This is a very touchy subject. You see, the material as a book is what I have written, and stands or falls on what I was able to put into it. However, a film would necessarily be a subjective interpretation of what I have written, how someone else sees someone who I have portrayed, etc. I can well understand that a director would want to have complete control as his creation is a separate creation, but at the same time since ~~my~~ his starting point is based on the way I view things (and not as things objectively, to someone else, are) I also need to exercise control. I guess what I am leading up to is I don't think that I can accept the offer of Perry and Daniels altho I am extremely flattered that they thought enuf of the material to want to make a film. I had previously given some thought to a film and when I get to NY will give it further thought. You see my uncle (Arnold Eagle) is a very well known (in NY arty circles) filmmaker - he is Lou Jacobs partner (Lou wrote one of the definitive books on film), he teaches a course on filmmaking at the New School, and has made quite a few prize winning films. Also, my kid brother Steve is now an apprentice in the film editors union and several people have commented about the talent and sensitivity he possesses. Therefore, I think that if a film is made I would like to work something ~~about~~ with my uncle and brother and in that way I could be actively involved in what was happening. Also, the only person I know who I believe could write a screen play about Albany based on my materials would be Pete deLissovoy who will also be in NY this summer. Pete has lived here and knows all of the "characters" intimately, so that their ~~own~~ portrayals would be more "true". Anyhow, to save me from having to write a long letter to both Daniels and Perry, I'd appreciate your conveying the essence of the above to them, along with my appreciation for their interest. Just as if a book is published you (and the Docket, and the Handbook and Jimmo) will get a decent share of anything that is realized, if a film is ever made, I would feel the same obligation to you. If I haven't made this clear before, there wouldn't be a book or a film or anything else if it weren't for you initially involving me in going down, ~~x~~ then encouraging me to write, and finally forcing me to come to grips with the mass of material (not to mention all the editing you did and initial outlay for typing, etc), so if there is ever anything that is realized, financially, from what was written, whatever share you think is right will be yours.

Love to all,