

Twice-Oscared Oliver Stone is hell-bent on ruining his reputation.

I hope he does! I'm helping him do it because it is what he deserves for his crass commercialization and exploitation of the JFK assassination in which he is rewriting our history and making a hero of ^{that} the unconscionable fraud, Jim Garrison, former New Orleans District Attorney.

Stone fell in love with Garrison's rewriting of his own fiasco, charging the innocent businessman and playwright, Clay Shaw with conspiring with Lee Harvey Oswald and an off-beat former airlines pilot, David Ferrie, to kill the President. It took the jury less than an hour to acquit Shaw.

His did not discourage Stone. He got \$40 million dollars from Warner films to do Garrison's book, "On the Trail of the Assassina," for the rights to which he gave Garrison \$250,000. Warner books then gave Garrison \$137,500 for the right to reprint that book - about the one trail Garrison never took - to coincide with the film's release.

The book is to be retitled, "JFK," the title of Stone's exploitation. Neither the book nor the movie is about JFK. Stone's exploitation is also ^{reflected} ~~represented~~ in the name of his production company, "Camelot Productions."

Stone's commercialization includes buying big and respected names, ranging from ~~his~~ Kevin Costner, who got a reported \$7,000,000 for playing Garrison, to an assortment of prestigious actors, like Ed Asner, who were paid large sums for what amount to walk-on appearances. Stone has exploited their names ^{to the press and} even in personal correspondence. (Note to editor: I have copies.)

All of this for what I told Stone before he started shooting was a fraud and a travesty.

I knew. I'd spent what time I could for ~~me~~ the several years ^{on} ~~of~~ what I was late in recognizing was Garrison's Mardi Gras "Solutions" - he had dozens of them too! - of the crime of the century.

My interest was in learning more about Oswald but I spent a not inconsiderable amount of time, as did some of Garrison's staff, in damage control preventing the absolute insanities Garrison dreamed up and ~~withouts reality~~ convinced himself they were real.

The last of these was my frustration of his planned commemoration of the fifth anni-

versary of that assassination by adding to his indictments.

When his staff had failed to persuade Garrison to abandon ^{planned} this horror, they asked me to try. As a result of my investigation Garrison was forced not to charge Robert Perrin, who had killed himself in New Orleans in 1962, with being a Dallas Grassy Knoll assassin in 1962, and to forget about Edgar Eugene Bradley, west-coast representative of the Cape May, N.J. extremist preacher, Rev. Carl McIntyre, as still another assassin.

Garrison's "proof" that Bradley was an assassin was his alleged appearance in what he referred to as "tramp" pictures taken outside the Texas School Book Depository Building, from which, in the official "solution," all shots were fired.

I was able to prove ^{the three men in these pictures} that ~~those men~~ were not tramps, were not arrested, were not at the scene of the crime, and that it was not at the time of the crime. They were, as a later FBI investigation for which I was responsible by giving copies of the pictures to Ronald Lichtenberg, when he was the resident FBI agent in Frederick, wins. They were found in a parked railroad boxcar a block west and more than two block south of the scene of the crime an hour and a half later. They were walked past the depository building because ^{that} it was the only way to take them to dry out.

The series of pictures, taken only because ^{news} the photographers were shooting everything that moved, show the men were not handcuffed and that the two policeman and one sheriff escorting them did not have any weapon in hand.

Suspected assassins? And able to aim and shoot around a corner?

But Stone still insists ^{on the fiction that} they were at the scene of the crime and at the time of the crime.

Even though he knew ^{the truth} this and ever some much more before he began shooting.

As soon as I learned that he was basing his movie on Garrison's ^{fantasy} fictional account of his own tragic failure - for which, among others, he blames the CIA and the FBI - I wrote Stone. My February 8, 1991 letter was lengthy, more than 4,000 word, and detailed. It had documentary proof attached and I offered him more if he wanted it.

"You have every right," I told him, "to play Mack Sennett in a Keystone Kops Pink Panther," but he would be deceiving and misleading the people, confusing them even more,

and he would be exculpating those who in that time of great crisis and ever since failed to meet their obligations.

He did not repond. Instead, knowing full well that he would be perpetuating a fraud and a travesty, he filmed his and Zachary Sklar's embellishment of Garrison's inventions, to which they added what they liked from that malodorous compendium of all the nutty assassination conspiracy theories, none proven, none proveable, almost all not even tenable, in Jim Marrs' book, "Crossfire."

Coinciding with the release of his film "Doors," Stone started propagandizing what with typical modesty became "The Oliver Stone Project for 1991." He said that in the movie "JFK" he would be recording their "history" for the people and that in it he would tell them "who" killed their President, "why" and "how." *These are his words.*

Then I was given a copy of his script. He says I stole it. He is a liar and he knew he was lying when he said - and repeated - it. Stone himself ^{gave} ~~had given~~ away innumerable copies of the script. One was sent me. ~~Stone knew it had not been safe for me to drive out of Frederick since 1977 and that for years I have been out of Frederick only for medical reasons.~~

telling the truth
Like Garrison, Stone has trouble ~~by~~ lying even by accident, as the solid record I have compiled for history leaves without question.

and neither is embarrassed by being caught in lies. Stone merely repeats them, sometimes adding emphasis.

He has told no bigger ^{lie} ~~lies~~ than in several formulations saying that his movie incorporates "all" the information about the assassination that has come to light.

He knew this was a lie because he knew that through a series of Freedom of Information lawsuits, some precedental and one causing the Congress to amend the investigatory files exemption to open CIA and FBI files not exempt from disclosure, I had obtained about a quarter of a million pages of once-withheld government records. Most are the FBI's. He knew I make ^{freely} ~~them~~ available to all writers even though I know that virtually all using them will write what I do not agree with.

Yet he never once asked to see a single page!

He has and had no interest in fact. His sole interest was in commercializing and exploiting this great tragedy for his own aggrandizement and as part of his personal rewriting of our history to make it what he wants it to have been rather than what it really was.

"What is history?" Stone once asked. His answer: "Who the fuck knows."

So, he made it up and in this ^{movie} film continues to make it up.

He knew what he was doing. ^{He bases his movie on} ~~It is what he makes up~~ from what Garrison and that strange assortment of other conspiracy-inventors made up and he calls it "history."

The strange thing is that if he had had the slightest interest in ^{and factual} being honest and had consulted those records he did not want to look at and instead lied and said he had examined, he could have made out part of the case ^{that in his movie is fabricated} on which his film is based. ~~As Garrison also could have done in his book, if he had dare risk the slightest taint of truth in it.~~

^{he and Garrison}
~~They~~ Instead, both merely allege that there was a conspiracy to kill the President and they do this without contaminating their creation with reality. They do not prove there was a conspiracy.

The reason no private inquiry has been able to establish who ~~is~~ killed JFK is that the crime itself was never officially investigated and it was never intended to be. Incongruous as this may seem to be, it is the grim truth established in those ^{government} records in which Stone had no interest that got through years of difficult and costly FOIA litigation.

(Note to editor: all will be a free public archive at Hood College, which had designated an area for them in the new library. The college plans to make them available to other institutions through modern electronic gadgets that are a mystery to me.)

Here are a few illustrations.

The President was assassinated Friday, November 22, 1963. His alleged assassin, Oswald, was killed two days later, Sunday, the 24th. ^{As} soon as Oswald was killed and it was known he would not be tried, known that no evidence would have to be adduced in ^{open court} public and subjected to cross examination, Nicholas Katzenbach, the deputy attorney general and in

Bobby Kennedy's absence also the acting attorney general,, took pad in hand and wrote President Lyndon B. Johnson through his proper channel, Bill Moyes^A. I have a xerox of ^{handwritten by} his draft and copies of it as typed very early the next morning, Monday the 25, when a typist was available, from the Department of Justice and from the FBI files.

It is obvious that no real investigation could have been made by the time Katzenbach told the new President that

"the public just be satisfied that Oswald was the assassin; that he did not have confederates who are still at large; and that the evidence was such that he would have been convicted at trial."

In the same memo Katzenbach also proposed the appointment of a Presidential commission. ~~He did appoint~~ the Warren Commission.

Paralleling this political solution to the crime on the highest and policy level, the very same thing was happening on the lower and operating level.

On the afternoon of the assassination ~~there~~ a sergeant on the nearby Richardson police force ~~phoned~~ phoned the Dallas FBI office. Investigative clerk Robert G. Renfro wrote out the lead and sent it to the Special agent in Charge of that office, Gordon Shanklin. Sergeant H.C. Sherril (sic) "advised" that "members of the National States Rights Party should be considered possible suspects . . . due to their strong feelings against" JFK and because of their record.

This record, never sent to Washington, was searched through the indices and citations to five relevant files were noted on it along with some ^{qu} "3x5 cards," it was itself indexed, serialized and filed all before Oswald was charged with the assassination. ~~This~~ ^{ignored,} handwritten notation was added to this "lead" the FBI ~~was not to follow~~ "Not necessary to follow as true subject located."

It is obvious that no investigation was possible that fast, before Oswald was even charged, and even if it had been possible, there remained the question, did the unnamed Oswald have any co-conspirators.

As soon as the Dallas Eastman Kodak processing center opened for business Monday

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missing

were called as witnesses. This picture thus was valuable in confirming or refuting what these witness said about where then were and when they were there, also important in any serious investigation.

And nobody in Washington, not in the FBI, not later on the Warren Commission, had any inkling such evidence of potentially extraordinary importance existed and was ignored.

These are only some of the official records establishing beyond reasonable question * [and never before published it you'd like to use them in facsimile] that the government, from the very instant of this assassination, never intended to investigate the crime itself.

And it is only a tiny portion of the innumerable records never before used that Stone could have used to establish that in fact there had been a conspiracy to kill ~~the~~ ^{JFK.} ~~xxxx~~ Although the official "solution" says there was no conspiracy, the official records I got through these FOIA lawsuits include redundant official proof that there had been a conspiracy.

But instead of this actual, unquestionable evidence Stone's fabricated version of "history" is in his ~~film~~ movie.

In making it all up as he went, which is what Garrison did before him, Stone was free of the restraints of truth, of fact, of reality.

How does he pin the crime on the CIA?

He can't have made an significant changes in his script from the copy given to me without junking it and starting all over, which he did not do. He is latched to Garrison's knowing and deliberate lie, that a man ~~xxxxxx~~ named ~~Bill~~ ^{W/} William Woods and who used the name "Bill Boxley", was "infiltrated" onto his staff by the CIA and that Boxley wrecked ~~his~~ ^{his} Garrison's "probe" as it was called in "New Orleans", for the CIA.

The truth is that Garrison hired Boxley over staff objections and paid him from private funds. ~~He~~ ^{It} was never a "New Orleans employees, or as Stone improved on Garrison's fabrication/ in the script, an assistant district attorney.

And all Boxley did, as my investigation proved, was "feed back" to Garrison, the words I sued in my report, what Garrison himself had made up!

Just imagine - a district attorney who is going to charge a man with killing a President without making any investigation at all! His staff investigators, working for me on an urgent basis, got me ^{w/} what I asked for - proof that Ferrin ~~xxxxxx~~ had killed himself, as I'd heard. Garrison did not have them look at the handwritten morgue book. I asked them to copy that page for me and I have it. Garrison did not ask them to consult the hospital records showing he was admitted after taking poison. I have their report of their confirming investigation.

Just ^{my} imagine - Garrison, making not even a perfunctory investigation, was going to charge a man dead more than a year before it happened with killing the President!

And just imagine, knowing these facts and many more before he started shooting his ^{movie} film, Oliver Stone ignored them all and knowing he was recording a fraud and a travesty, went ahead with ~~the~~ this reweiting of Garrison's re^lwriting of both Garrison's history and the country's.

Only the dishonesty, the knowing, the deliberate dishonesty, is of Oscar stature.

I caused the considerable exposure of what Stone was up to when he did not respond to my warning him of what he was doing. I gave the script and copies of those of my records he wanted to George Lardner, ~~the~~ Washington Post national-security correspondent who I've known for 25 years. Lardner's expose appeared in the ^{May 19, 1991} ~~June 1991~~ issue.

In response Stone called Lardner a CIA agent reporter and ~~and~~ he called me a thief.

These fictions, if not libels, he and his sycophants have been repeating ever since.

Sure Stone made some changes in the script after the ridiculous was exposed.

^{Like} He had a scene in which two Cubans thrust Ferrin's head into a toilet by holding it there by his hair. ^{only} Ferrin was entirely hairless.

It just happens that my late step-brother, Jack "ety, was his doctor. Ferrin had ~~an~~ alopaeia totalis - not a hair on his body.

Sure, as Robert Sam Anson reports in the November Esquire, Stone has begun to "distance himself" from his personally-created Frankenstein and "never again would he wax quite as rhapsodic about Garrison, whose appalling blunders he had belatedly begun to appreciate."

But it is too late now. He got and spent Warner's \$40 million and knowing full well that he was making a movie out of worse than mere "blunders," anticipating that it would make him lots of money, as he told Garrison's former chief investigator, ^{Rev} ~~Washing~~ Gervais it would, he proceeded on the assumption, "Who the fuck knows."

He expected to get away with it.

I think that beginning with what I gave George Gardner, I have seen to it that he will not live this travesty down, whether or not it makes him wealthier.

~~Warner's deserves~~

Commercializing and exploiting the assassination of ^{any} a president is indecent. This is the most subversive crime in a society like ours. Thus, as I have been correctly quoted as saying, without a peep from Stone of Garrison, "I think people who sell sex have more principle."