

LOYOLA UNIVERSITY
NEW ORLEANS, LA. 70118

DEPARTMENT OF ENGLISH

16 April 1968

Mr. Harold Weisberg
Hyattstown, Md. 20734

Dear Mr. Weisberg,

I have long admired your works, Oswald in New Orleans, Whitewash--the report on the Warren Report, Whitewash II, and Photographic Whitewash. And I suddenly find myself in a position in which I can render you some assistance. The associate editor of the New Orleans Review, Thomas Preston (who is also the chairman of the English Department), asked me to review Six Seconds in Dallas--after Jim Garrison said that it wouldn't be able to review it. I should also like to review your four books--but I also want to be fair with you. I talked to Louis Ivon ⁺⁺ ~~yesterday~~ ^{OK} ~~afternoon~~ ^{← I'm confused.} about it, and he suggested that I write to you and that I should mention his name.

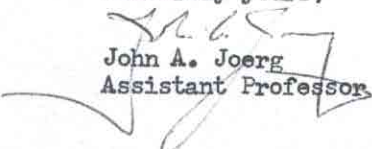
You see, I think you've done a fantastic job of research, better surely than anything on the market, much better, in spite of the federal harrassment. Your work is by far the most comprehensive, and the most honest. Yet, your work does have a major fault, and if I reviewed your works I would have to bring this fault out. That is, basically, and unfortunately, there is a lack of over all organization--thus, you refer back to Whitewash I, etc. This becomes confusing. Further, while I can and do understand the methods of the federal government all too well, sometimes the tone of your work sounds as if you are screaming--and I am sure that you have every right to scream--yet, I think you ought to write so that the reader screams, so that the reader becomes outraged, so that the reader will do something about the Warren Commission's whitewash. When you scream, then the reader is less inclined to scream. In a word, if you present the case quietly, I think that you would be a great deal more effective. Thus, I think you refer to the very obvious and shocking antics of the FBI, CIA, and SS too often and with too many exclamation marks. That is, you don't have to point out in a commentary what these bastards are doing. The reader can see that for himself.

So, with this criticism in mind, and with your approval, I would gladly

review your books. If you think this criticism is too harsh, then I would merely make several references to the very excellent job that you have done, in relation to the areas where Six Seconds in Dallas fails. Believe me, I think that you have done a very brilliant and courageous job. The criticism that I have offered, believe me, is done with all the respect due to you. I only hope that you will take what I have said as an act of charity, rather than as another slam and slander against you. There has been all too much of that. And I told Louis Ivon long ago that Jim Garrison didn't need any more evidence to present, other than to throw your books into the courtroom. It is all there, and NBC and the other news media, if they had read your books, would have long ago been crying for an investigation. That is, if they were honest.

I should also like to request a favor. If you have read Six Seconds in Dallas, and have any points to make on Thompson's "micro-study"--such as, Thompson doesn't mention the fact that the car used in the reconstruction of the assassination is not identical to the Presidential car, a point which you've made, or the fact that the grassy knoll has been changed, another point you've made--I would appreciate them. Or, if you would like it, I can send you a copy of my manuscript for corrections, points that I may have missed, etc. After all, I think you are the authority, and I look upon you as such. I might add that I think Thompson has fired another blast at the Warren Commission, and put an additional hole in its fabric. On the other hand, I think you've already blasted the fabric to shreds. One point further, you pointed out that there are "missing frames" from the Zapruder film--and I am not so sure that Thompson is being honest when he attempts to explain away the "missing frames" from George Hunt's (the Managing Editor of Life) statement that "All four copy prints include the frames in question" (p.217). Thompson has frames 207-212 printed (in poor condition) for the first time; yet it is curious that Life allowed him to print these frames, while Life refused to allow him to use any other frames--and Thompson has to use sketches instead of the frames. Thompson obviously favors Life, and is trying to get them off the hook. Why? At any rate, let me end this letter, hoping that you will continue to do the very excellent work that you have been doing.

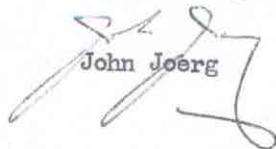
Sincerely yours,


John A. Joerg
Assistant Professor

P.S. I want to add that I have taken this liberty on my own of asking you to send the books to the NOR. I am not a member of the NOR's staff, and have no real control over what books will be reviewed--or not reviewed. I do know, however, that Tom Preston and Miller Williams (the editor of the NOR) are favorable to Garrison--that is, they do not disbelieve him, and they can see that a great deal of effort is being exerted to prevent the trial, as well as to discredit Garrison. And all I know is that I have known Louis Ivon for five years (I taught him a number of courses at Loyola), and that he is honest and sincere--and that someone is doing a tremendous amount of harrassment. At any rate, rather than mention your books to Miller Williams, I thought it best to ask you first (as Louis Ivon suggested): if you don't want your books reviewed, then you will only be praised--how this will help sales I don't know--but the praise will be indirect because I shall have to deal mainly with Six Seconds in Dallas. On the other hand, if I do review your book(s), then I shall have to point out (as shortly as possible) the lack of organization and the tone. God! I wish you had editorial advice. I don't see how it is possible to believe the Warren Commission Report after one has read you. It is that simple. And that is why, of course, you're being ignored. (And that is an old Johnson trick). If you should decide that you want any or all of your books on the assassination reviewed (and I personally can promise nothing) would you send them to Miller Williams, editor

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Sincerely again,


John Joerg