

4/7/72

Dear Jerry,

Although I regard it as one of my worst, and as you undoubtedly detected by the end of last night's Jerry Williams show I was furious, in retrospect I think I got some thing that will help in the future and what those outside the studio had no way of knowing, despite the covering and letting him fillibuster and wander and not respond, he was terrified. The producer came back on the phone after the show to apologize and during that he told me he had never seen as frightened a man in his life, that despite the seeming calm of his voice, Frank was, literally, shaking. I have various reasons for the enclosed letter to Williams, one being that I have trouble regarding him as a double-crosser, perhaps because I remember him with such fondness from the past. Another is because the producer indicated, if only vaguely, that he wants to find a way to make it up in the future.

I borrowed a copy of Frank's book. The parts I was able to skim from the index are incredible. I think his shaking was because he feared, even with his p.r. man with him, as he was, that I might really get a chance to go after him. I do have the notes I indicated to Williams, and the stuff I spotted, while smoothly done, is crazy. Now I know why it took him four years to do the book. I think he will now refuse to do any other show with me. I hope he doesn't. I'll not be as polite, the thing you younger ones always press upon me. I should have gotten made at the beginning and said what the hell, if you are going to talk about event~~thing~~ except the fact of the assassination, what ~~am~~ I doing here and either gotten a fair chance to respond to each lie as he told it or hung up. I had been promised this yesterday afternoon. I had ever read to the producer some of what I had gathered in specific response to specific points.

Well, that is over. I think they are going to back out on the tape. When I learned this in the last minute I didn't put a large enough reel on the roll-to-reel machine and I didn't put a longer cassette in that machine, so when I turned the recorders on and got busy with the show, both ran out and I don't know what I have and what I missed. The stuff about the FBI and the gun is important, that about living with the prosecution can fortify what is in the NYPost. If Robert got to tape this, I'd like a cassette of just the gun stuff from what I can recall, and here is why:

Frank had started to back out in St. L. He didn't do it, did instead what he did with Williams, make allegations about how nasty I am, how insulting on a personal level, etc. After the Long John Show and that still inconceivable stupidity about the gun and he admits the only possible connection with the crime is through it - I had phoned Bill Fields for two reasons: to tell him that I want to know if the show goes on if Frank cops out and to ask him to arrange for the shipment of my Remington 760 Gamemaster and disarmed bullets for use as props. Thus I learned that Doubleday had held back on sending me the book, had tried to get him to drop me, and that he is for the use of the gun as I propose but will get one out there and get the bullets disarmed. He also promises to prevent fillibustering. If I a, there, I can. I think my last agreement to take it easy was last night. It should have been the Duke-Dwyer night. Thus also my enclosed letter to a guy you don't know, also a good friend of the past, who asked me to confront Frank 5/1, by phone. I'll not do it without an assurance of a fair shake and I want him to know it. Success sometimes does things to decent people.

From the skimming of Frank, we are indebted to the blabbermouths of the prosecution and their efforts to use him for their vehicle for self-justification. I have already found in it one thing I knew but couldn't prove. Jim seems to have missed it or he hasn't had time to tell me. It is an important link in proving the deliberateness of the frame, of culpable intent, and for now let it rest there.

Best,