

Mr. Oliver Stone  
Camelet (ugh!) Productions Corp.  
11255 Olympia Blvd.  
Los Angeles, CA 90064

7627 Old Receiver Road  
Frederick, Md. 21702  
8/25/91

Dear Mr. Stone,

Receipt of a copy of the con job you did on Jay Carr for the August 15 issue of The Hollywood Reporter leaves it without doubt that there is nothing too obscene, too indecent, too unethical or immoral for you in your exploitation and commercialization of the great national tragedy, the JFK assassination.

Now you have the gall to trade on my name and that of the late Sylvia Meagher when you not only do not have the right to use our work, you repeatedly declined access to the quarter of a million pages of once-withheld government records I got by FOIA lawsuits.

The records you used to say were withheld until at least the year 2039 and when I corrected you on that "The Warren Commission never had access" to but instead "was reported to them by Allen Dulles," former CIA head. As with almost everything else you say, you can't tell the truth even by accident. The Commission could have had access to anything it wanted and Dulles "reported" nothing at all to the Commission. (How you could have used the truth if you were not so indifferent to it and above it in your "higher truth" that is nothing but the unproven theories of those who also do not contaminate their theories with fact.) But if the Commission ~~never~~ had access" where in the world did it get the ~~200~~ 200 cubic feet of records it deposited for public access in the National Archives?

The script you repeated<sup>ly</sup>/say I stole when you know I could not have cannot be revised to where you'd have any interest in the established fact or responsible writing. Meagher was in fact Garrison's most vocal opponent and I as you also know, while misrepresenting this to Carr, was Lardner's source. He did not come to me- I spoke first to him. (And he did not, as you say, cover the Shaw trial. He wasn't there at all then.) I spoke to Lardner when you did not respond to my February 10 warning that Garrison's book on which you then said your script is based was a fictional self-justification in which deliberate lying was commonplace. I sent you some proof and offered you more. You have never responded.

Unlike never speaking to me and not responding when I wrote you, undeterred by the knowledge that the last thing Meagher would have abided is any connection of any kind with Garrison, you did try to bribe her heir who did not have the <sup>4</sup> funds with which to do what she had asked of him to get the legal right to trade on her name. You with this script or any revision of it have no use for any of her work. This indecent pressure on the poor man may have been what decided him on killing himself. He had been depressed, as the most rudimentary inquiry would have disclosed.

You did contract most of the irresponsible nuts in the field, though, and now you refer to them as "credible" and "responsible." Like when your Dallas gang, for a reported \$80,000, ~~did~~ the Ricky White fabrication, that his dead father was an assassin, to you and you continued

them as your "credible" and "responsible" experts and advisers?

If you had not sought and gotten extensive publicity on the claim that you would be taking their "history" to the sorrowing people, would tell them "who" killed their President, "why" and "how" you would be entitled to say anything you want. You cannot <sup>w</sup> withdraw these representations or pretend you never made them. You did ~~make~~ <sup>make</sup> them, over and over again. So the work not only can be prejudged, your word, it must be. Sure, you'd "prefer that you see the movie," but as you well know, when it is done and out nothing can be done about it. You will then give the country the biggest disinformation since the Warren Report. aside from all else that makes it clear you do not and do not intend to deal with fact, you cannot have any relationship to what actually happened with your dependence on Garrison and the Marrs compendium of all the nutty nonsense some of which he enlarged upon considerably.

You refer to this literary garbage as "credible theories." Neither you nor those you have working for and with you know enough about the established fact to know whether or not any theory is "credible."

The concern about the monstrous thing you are doing, typically, you also lie about. It is not concern "that Kennedy's life is being reduced to the assassination only." No whore like you or anyone else can do that. It is that you will be lying to the people about this terrible crime that turned the world around. If you had not launched your exploitation and commercialization of it by saying you are filming the actual history and would disclose why, who and how, if you had said that it is only fiction, which it really is in any event, it would be different. But you cannot undo what you have done by lies to gullible reporters and uninformed editors.

Having bought some famous acting names to trade on, as you have traded on their names, whether or not they know about it (and I doubt they do because that was not published) you now compare yourself with Shakespeare and Orson Welles. Modest man! You next said, knowing from me alone the truth and not denying it -- not responding at all -- what is truly indecent:

"I feel I've behaved responsibly. I've done my homework. I have tried to include all the credible evidence." While pretending to one reporter that all the official records are suppressed until at least 2039 and at the same time declining to look at any of that quarter of a million pages of it I make available to all writers.

Have you no shame at all? ~~XXXXXXXXXX~~

If in this you have "behaved responsibly," the rape is an expression of love and compassion.

You are more disgusting than the official miscreants who lied to the people from the other side.

*Harold Weisberg*

Sincerely,  
Harold Weisberg

# Stone defends 'JFK': 'I've done all my homework'

By JAY CARR

BOSTON (BPI) — "I hope my responsibility is apparent in the work," Oliver Stone is saying. "But the work cannot be prejudged." Stone is talking about a new film, "JFK," that won't be released until Christmas at the earliest.

In fact, he just began editing it. But he's doing an interview about it now because it is already succeeding at one of its goals: It is provoking a further re-examination of the assassination of John F. Kennedy in Dallas on Nov. 22, 1963 — an event still shrouded in unanswered questions.

According to a recent Washington Post poll, a majority of Americans remain convinced the Kennedy killing was the result of a conspiracy. The House Select Committee on Assassinations found that the most likely explanation: Its 1978 report in effect rejected the earlier Warren Commission verdict that Lee Harvey Oswald acted alone. Stone, speaking by phone from Washington, where he finished filming last week after shoots in Dallas and New Orleans, said his film will offer several possible conspiracy scenarios.

He has already come under attack for the direction his script has taken. Based on a reading of one draft — the first of six, Stone says — Washington Post reporter George Lardner accused Stone of handling history sloppily.

Lardner's main gripe was that Stone uncritically accepted the con-

spiracy theory of former New Orleans District Attorney Jim Garrison and what Lardner called Garrison's "zany" investigation in the mid-'60s (Lardner covered the early stages of that investigation).

In a subsequent exchange of letters, each in effect accused the other of acting in bad faith.

An earlier article in the Chicago Tribune, like subsequent ones in Time magazine and the New Orleans Times-Picayune, echoed Lardner's skepticism toward the film, which stars Kevin Costner as Garrison, Gary Oldman as Lee Harvey Oswald and Tommy Lee Jones as New Orleans businessman Clay Shaw (Garrison's target), plus Sissy Spacek, John Candy, Jack Lemmon, Walter Matthau, Kevin Bacon, Joe Pesci, Ed Asner and — in a cameo appearance as Earl Warren — Garrison himself, now 69 and a Louisiana appellate judge.

The attacks on his film haven't caused him to change anything, Stone said, "but they're debilitating to have to answer to in the 15th or 16th hour of a long day. It's made me aware of how sacred people's beliefs about the Kennedy assassination are to them. I had to rethink everything I wrote. It made me aware of the level of antagonism. I had 10 or 12 advisers constantly scrutinizing the script.

I was clarifying as I went along. George Lardner has an ax to grind. He covered the Clay Shaw trial, and he feels negative about Garrison. He

got hold of a stolen first draft and sees it as a vindication of Garrison. I've taken the license of using Garrison as a metaphor for all the credible researchers. Lardner sees him in autobiographical terms. He narrows the focus of the picture to his enmity for Garrison. He's an all-encompassing figure. But Lardner has chosen to limit the focus to the specific Jim Garrison."

(Reached by telephone, Lardner said, "Is Oliver Stone ever going to shut up? He's just prolonging this controversy to hype his movie. His problem is, it's intrinsically illogical to take a real event, twist it, and describe it as a metaphor for truth. You can't build a metaphor for truth on a pile of falsehoods.")

"I draw certain conclusions through the Garrison character," Stone continued, "but I'd prefer that you see them in the movie. My conclusions are hardly pat. There are a lot of questions remaining. Right now, it's all in pieces. There are four credible scenarios why" Kennedy was targeted.

"There are three or four on Oswald. The problem is that people have received different facts at different times. No one has put the jigsaw puzzle together. I'm trying to take all the credible theories and put

together the argument against the Warren Commission report."

Stone warms to his subject as he recounts the history of incomplete investigations. "The Warren Commission never had access to the CIA and FBI stuff. It was reported to them by Allen Dulles," the former CIA director who served on the Warren Commission.

"He said, 'Believe me,' and they did. The House Select Committee on Assassinations was terribly incomplete as well. For instance," he said, the committee wouldn't let the Parkland Hospital doctors, who treated Kennedy in the minutes after he was shot, "see the autopsy photos to verify that the wounds were the same as they saw in Dallas that day. The Parkland doctors unequivocally described a hole in the back of the head. Yet the official autopsy photos show the head intact."

Unlike the Warren Commission (which favored the theory that Oswald fired three times) and the House committee (which concluded that it was most likely four shots were fired), Stone's script allows for six shots. This, he said, extrapolates from acoustical research done for the House committee: Investigators found six "impulse patterns" that

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## ABC Special Olympics fete a major postproduction feat

By PAULA PARISI

When "Victory and Valor: A Special Olympics All Star Celebration" airs on ABC tonight few will be aware of the 100 hours of bliss, sweat and tears that director Steve Binder lensed for the show, making it one of the greatest postproduction challenges of his career.

The Special Olympics, conducted every four years, features athletes with developmental disabilities from around the world.

Binder, who recently dissolved his Binder Entertainment company in an effort to get back into the directorial mainstream, shot in three countries, using a combination of film and video.

Binder said the intent was to transform the program from a conventional concert extravaganza for an opening ceremony into "something grander in its intent." Though he admits it was a coup to nab Prince and the world premiere of his new tune "Diamonds and Pearls" for the ceremony — which was shot July 20 at Minneapolis' Metrodome — he is

particularly proud of the behind-the-scenes look at the personal lives of three athletes, and the unified baseball team.

Filmed in Greece and India as well as the United States, the tales add resonance to what would otherwise be just another concert.

Singers Debbie Gibson, Jon Bon Jovi and Bob Seger tagged along with the athletes through some of their training sessions, interacting with them in their personal lives in segments that were filmed. The opening ceremonies in the Metrodome were taped on Betacam, using 13 cameras that were lensing non-stop.

Transforming that footage into a cohesive two-hour special called upon the skills of a troupe of editors. Frequently as many as five edit bays were humming simultaneously at the Post Group, where postproduction took place.

"That's really unusual," said Binder, who said he usually works with one editor. In all, some 10 edi-

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## Stone

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could have represented shots in a tape recording of the shooting. "We have one in Kennedy's back, one in Kennedy's throat, one in Connally — maybe two, but we have one — one that misfires completely, one slightly wounding a bystander named Jim Tague down by the underpass and one that hit Kennedy in the head. Among other things, we're presenting the Zapruder film in a new and hopefully enlightening context."

His reference is to the famous footage of the shooting captured by Abraham Zapruder on his home-movie camera, but Stone is not divulging details of what role it will play in his film.

In fact, he said, to judge any film from the reading of a script, even the draft actually used, is a mistake — camera angles, lighting, framing and editing can influence the tone and even the content of a film as much as words.

One possibility is that the finished film will be color-coded, with different stock for flashbacks, for instance.

"A lot will depend on the editing, what stays, what goes," Stone said. "I'm trying for a three-hour film. It should be a 12-hour film." Either way, Stone said, "You have to composite time, characters and events. Shakespeare took liberties with 'Richard III.' Orson Welles did, too, with William Randolph Hearst in 'Citizen Kane.' I feel I've behaved responsibly. I've done all my homework. I have tried to include all the credible evidence. . . . But we're not doing a documentary. Most of all, I felt a tremendous need to make as many people as possible aware of what really happened that day. For me as a filmmaker, that means doing it cinematically."

Stone said his sources extend beyond Garrison's book, "On the Trail of the Assassins," and he rattles off the names of researchers whose work he's consulted: Mark Lane, Jim Marrs, Sylvia Meagher, Gary Shaw, Larry Howard, Larry Harris, Robert Groden, Fletcher Prouty, Harold Weisberg, Cyril Wecht and Tom Wilson — all this in addition to government documents.

Stone also resists as smear tactics characterizations of Garrison as a publicity hound or conspiracy nut. "My feeling is that Jim Garrison was an extremely courageous individual who took extremely long odds and pointed a strong finger at government cover-up," Stone said. "That took guts in the 1960s, when the FBI and CIA were sacred cows. And don't forget he had 23 years of military service, was three times elected district attorney of New Orleans and is now an appellate judge. He's hard-

ly a buffoon. Garrison was the first to see that the JFK assassination wasn't just a matter of trajectories and bullet fragments in Dealey Plaza.

"He called into question the larger issues, especially the government's willingness to lie to the public — and this was before Watergate."

Garrison also has a defender in Costner, who plays him in the film. Interviewed earlier this summer, just before the release of his "Robin Hood: Prince of Thieves," Costner digressed to say about his role in "JFK": "I think it's not a dead issue. I think the movie is almost deeper than the issues. It really talks about something you need to believe in, which is our Constitution. It deals with the fact that just because men hold title, it doesn't mean they're honorable men. But we've never really gotten the truth. What is the truth? I don't know. Maybe we'll never know, and it's affected our world. I think Garrison is deadily sincere."

In a way, "JFK" is the fourth and most complex in a tetralogy of films — the others being "Platoon," "Born on the Fourth of July" and "The Doors" — Stone has made about the '60s, the key decade in his life and the one he considers has shaped the rest of the American century.

He was impelled to make this film, Stone said, because "aside from it being a hell of a story, as a dramatist I was fascinated by a crime emanating from a small city, New Orleans, and assuming international proportions. It grows and grows, from New Orleans to Dallas to Washington, D.C. It starts as a whodunit and becomes a whydunit. Underlying the dramatic interest is that the 1960s are a determinant decade for what happens in the 1990s. Our lives have been shaped by this."

"The country would have been different if John Kennedy had been re-elected. We wouldn't have been committed to Vietnam. And the Cold War would have ended sooner. We present that. It also seems like after JFK was killed, every charismatic leader that threatened the establishment was assassinated — RFK, Dr. King, Malcolm X.

"I can understand that some people are concerned that Kennedy's life is being reduced to the assassination only. I feel the film pays respect to the man in flashbacks, in shedding light on why the changes he was effecting were rocking the boat. We respect Kennedy and show our respect for Kennedy. I want to add a point. If I had done a normal film, it would have been a miniseries about a glamorous handsome man played by a handsome actor. I just see it as a much darker story."

Jay Carr is the film critic at the Boston Globe.

## 'Kwagga'

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you do some deep thinking about it, even McHale's Navy would have to be better run — "Kwagga" is a cheeky jaunt through cross-cultural craziness.

While the story line is as erratic as African borders, it's hard to resist subplots that has the John Wayne-ish U.N. commander (Karl Johnson) involved in a cattle-rustling enterprise; even goosier is the romance between Kwagga and the comely nurse, which gets a wonderful Cupid's shot in the butt (literally) from quaint tribal customs. And put out some flags for David Lister's screwy-squinted, smartly slapstick

direction, which sees straight through high-and-dry, geo-political nonsense.

As lion fighter-future farmer Kwagga, who gets weak-kneed in the sight of his lady love, Schuster's performance is a perfect blend of gusto and mush. Distinguishing themselves among the U.N. crazies are Bill Flynn as an addled translator and Casper de Vries as a daffy Dutchman, while Brumhilda, the ostrich's sharp glower, always casts the right reactive perspective to the lunacy.

The technical contributors, seemingly using scads of tape, wires, glue and kitchen utensils, have strung together a fitting accompaniment and embellishment to this escapist escapade.

## Rattle

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and rhythmic details that normally get plowed under by all those thundering Beethoven themes.

Not all of Rattle's musical spelunking can be judged felicitous; indeed, some of the detail work is meant to stay under the surface, and hearing it highlighted throws some of Beethoven's finest handicraft into imbalance. But certainly Rattle's free hand with tempos, and generous use of sudden *accelerandos* and *decelerandos* made this Beethoven's Ninth something to remember — if only for its sheer puckishness.

The Los Angeles Philharmonic responded to the challenges with generally sharp playing — though the freakishly high humidity played havoc with string tuning — and the

Los Angeles Master Chorale was its usual mellifluous self. But the solo quartet — soprano Alison Hargan, mezzo Alfreda Hodgson, tenor Robert Tear and bass-baritone Terry Cook — was mediocre at best.

With the Stravinsky, on the other hand, Rattle played it straight; but since the composer himself crafted the unusual right into his score (an orchestra without violins or violas, woodwind choirs without clarinets, and so on), much the same end was served.

Would that other guest conductors — even if they're not on the LAPO's regular payroll, as Rattle is/was — were allowed to offer such fresh and challenging fare to Bowl audiences as the Stravinsky, the tartness and worldliness of which served as the perfect hors d'oeuvre for the meat and potatoes of Beethoven.

## Hopkins

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salty, soft-porn medley, including Aretha Franklin's "Dr. Feelgood," Charles' "What'd I Say" and Jeanine Cheatham's "Meet Me With Your Black Drawers On."

By now, the house was rocking. Then, a dramatic shift: "Amazing Grace" and, after a few more shivered timbers, "Precious Lord." Deep gospel. Mighty fine. From there to "Shake a Hand," the Red Foley-

Faye Adams soul masterpiece that Hopkins and Jackie Wilson brought back in 1963.

Hopkins made her way through the tables, shaking the hands of her ecstatic admirers. One from the Carson show. One from the William Morris Agency. And one who played Boy in the old Tarzan movies.

Yes, Linda Hopkins probably has the most beautiful blues voice since her idol, Bessie Smith.

But Bessie never got to bask in this league.

## Olympics

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tors worked on the piece.

"The six-minute opening alone has about 400 edits, and it didn't just come from one source, it came from many sources, everything from Beta to film to 1-inch, and even slides and transfers," said Binder, adding that every bit of footage was exclusive to the production.

Some 100,000 feet of material was edited offline on the disc-based CMX-6000 system and went to on-line on D2 for the final product, explained Ted Steinberg, who exec-

utive produced along with Bobby Shriver.

"I think it's safe to say this was the biggest project we've ever handled," said Post Group editor Barry Cohen.

Binder's next project, which he begins today, is the Bob Denver Christmas special, themed around "Christmas and cowboys," for CBS.

## Mail call

The Hollywood Reporter welcomes letters to the editor. The writer's name and phone number must be included. The letters should be sent to 6715 Sunset Blvd., Hollywood, CA 90028.