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Where did your David Ansen get the knowledge to advise your readers "don't trust anyone who claims the movie (Oliver Stone's mistitled "JFK") is hogwash ^{fo} that what it "pack(s) in an asto^{ING}nishing amount of "information?"

Except, of course, from Stone who, like his hero, Jim Garrison, has trouble telling the truth even by accident.

In nine full pages relating to the controversy Newsweek's concept of reporting is not to say a word about how this expose of what Stone was really up to got started or what it is about.

Stone initiated his self- and movie-promotion by telling the world that his movie would take their history to the people, would tell them who killed their President, how and why. He represented it as non-fiction when it was not and could not have been.

When I learned that he was basing his movie on Jim Garrison's "On the Trail of the Assassins," a trail to my personal knowledge he never followed, I wrote Stone February 8 in considerable detail pointing out a fair sample of the astounding deliberate lies in Garrison's book. Stone did not ask for the further documentation I offered, asked no questions about what I told him, and instead proceeded about two months later to start shooting his movie that he knew, inevitably, was based on lies that he knew were lies.

When for so long Stone did not respond when I was given a copy of his script I provided it and its own selection of my Garrison and other records to the Washington Post. This is what started the controversy Stone attributes to the CIA, the numerous reporters it allegedly pays and to the so-called "Establishment press." Thereafter the story carried itself.

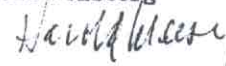
Along with this falsification of the reality of which he was well aware, Stone protested that "all" government information was withheld until at least the year 2039. In doing this he knew I alone have 250,000 once-withheld official records and make them available without charge to all writing in the field. But how much more mileage he could get with his strident lying! and did get.

He had no interest in fact for his movie. When he refers to "information" he refers to the innumerable theories, mostly crazy and none proven.

In misusing his great talents to deceive and mislead the media and the people he manages what for most mortals would be almost impossible. He defames the CIA and all the multitude of other imagined conspirators in the plots that Garrison made up that Stone magnified from an incompetent and undependable compendium of all these imagined plots.

Particularly with nine full pages this coverage is no credit to Newsweek.

Harold Weisberg



FYI: if you have any question at all about what I say I'll be glad to send you copies of the correspondence and anything else you might like or if you care about your reporting and what you tell the nation representing it as truthfully, you are welcome here for a full inspection. Plus copies of anything you'd like.

One of the illustrations of Garrison's incredible irresponsibility about which I gave Stone full details long before he started shooting was ^{his} the ghastly commemoration of the fifth anniversary of the JFK assassination, until I, personally, broke it up, prevented his going ahead with it. He was going to charge one Robert Perrin who, to Garrison's knowledge, killed himself in New Orleans in 1962 with being a Grassy Knoll assassination in 1963!

He was also going to charge Edgar Eugene Bradley with being an assassin based only on allegedly identifying him as one of the so-called "tramps," another Garrison invention. This refers to the middle ^{man} ~~one~~ in the picture you have on page 52. He and his clique referred to the one in the rear as "French" and ultimately "identified" him as Lyndon Johnson's farm manager!

To prevent this additional Garrison desecration of our tragic history I was forced to make a definitive ~~identification~~ investigation. It established that the men were wines found drinking it up in a park ^{ed} railroad boxcar an hour and a half after the assassination, a block west of it and more than two blocks south of it. Their pictures were taken only because the only way to walk them out was north on the tracks and east past the Texas School Book Depository Building. There the news photographers were shooting everything that moved. No handcuffs or any restraints, no drawn pistols or revolvers.

I also have the FBI's reports on its investigation for which I also was responsible. It confirms mine but places the men as even farther from the scene of the crime.

Knowing the truth about this, too, Stone still persisted, in his Washington Post article, on what he knew was a proven lie.

Stone's intent to commercialize and exploit the tragedy is so permeating and overt it is like what Hitler said about the big lie, he got away with it, thanks to the media's abandonment of its critical faculties.

Apologies for my typing. I'm 78, unwell, and must type with my legs elevated, the machine to the side.