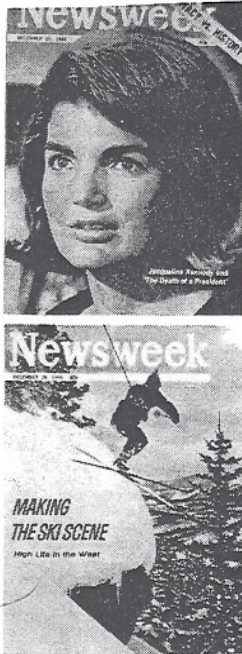


Jacqueline Kennedy, Plaintiff PAGE 39

For weeks the gossip mills had buzzed with stories of conflict between Mrs. John F. Kennedy and William Manchester, the ex-newspaperman the Kennedy family had designated to write the "authorized history" of the President's assassination. Suddenly, last Wednesday, the rumors exploded into a lawsuit that pitted Mrs. Kennedy against one of the nation's most respected publishing empires and—some felt—against history itself. And just as suddenly, Newsweek's editors switched covers on this week's magazine—from a wintry scene timed to the opening of the ski season to a picture of Jacqueline Kennedy. The new cover story, which explores in depth the personal, legal and political tangles of Mrs. Kennedy's suit, was written by General Editor Edward Kosner. The skiing story, which begins on page 50 and is accompanied by four pages of pictures in full color, was written by Life and Leisure editor Harry F. Waters. (Cover photo by Paul Slade of Slade-Grossman.)



LBJ's Tax Plans PAGE 61

"I shall probably have to ask for a tax increase." That's what President Johnson told the top economic watchdogs of Congress—Rep. Wilbur Mills, House Ways and Means Committee chairman, and Sen. Russell Long, Senate Finance Committee chairman—at a White House meeting whose details were learned by the Washington bureau's Samuel Shaffer. The political game involved, and its economic significance, are analyzed by General Editor Lawrence S. Martz.

Like millions of their fellow Americans, President and Mrs. Johnson have been sending out Christmas cards. Theirs, below, depicts the White House on a winter evening with an elm tree in the foreground that is meant to symbolize peace and serenity. For a less traditional treatment of the seasonal themes, Newsweek commissioned caricaturist David Levine to depict a gathering of political antagonists in sublime quiescent togetherness (page 14).

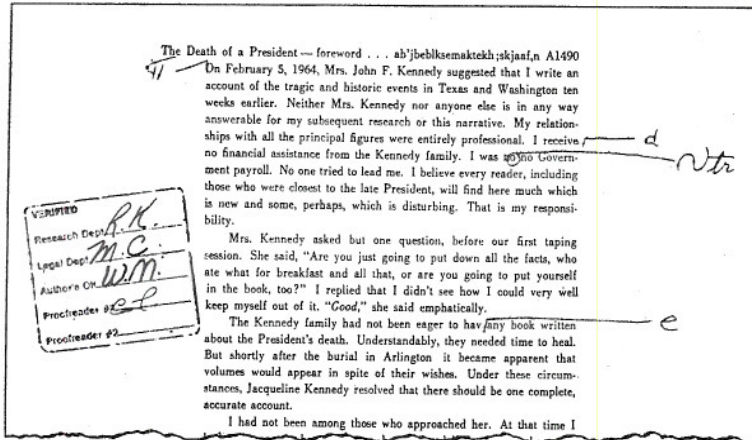


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# Newsweek

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The multimillion-dollar misunderstanding: Author Manchester, the galley—and the Kennedys

## Jacqueline B. Kennedy, Plaintiff . . .

In the heady world of blockbuster publishing it is already a classic: the book of the decade about the crime of the century, bearing the Kennedy family's exclusive imprimatur—and yet laced with such intimate detail that Jacqueline Kennedy cannot bear the thought that parts of it might see print. Only a few privileged souls have read the still-unpublished manuscript of William Manchester's "The Death of a President," but its supposed contents have already provoked outrageous gossip and have generated shock waves that reach the two most powerful men in American politics, Lyndon B. Johnson and Sen. Robert F. Kennedy. So high are the stakes, in fact, that last week 37-year-old Jacqueline Kennedy herself took the book to court and set the stage for an extraordinary legal showdown that pitted her against one of the nation's most respected publishing houses, one of its mightiest communications empires and—some felt—against history itself.

Even as the Kennedy lawyers filed their papers in New York's State Supreme Court, giant presses in Chicago were churning out 500,000 copies a day of the first installment of Look magazine's serialization of Manchester's book, due on the newsstands Jan. 10. The magazine had paid a whopping \$665,000 to Manchester for the serial rights—and was promoting the story for all it was worth with full-page ads in the newspapers and teaser mailings of the book's foreword. Look had already recouped almost half of its investment by selling European serial rights to London's Sunday Times, France's Paris-Match, Germany's Stern and Italy's Epoca. The hardcover publishers, Harper & Row, were readying a first printing of 100,000 copies for April, the Book-of-the-Month Club had guaranteed Harper & Row \$250,000 in royalties and the Dell Publishing Co., Inc., was

offering a record \$1 million for the paperback rights to the book—sight unseen.

Millions hung in the balance, but the drama's real fascination could only be calculated in human terms. It lay in the book's fresh glimpses of Lyndon Johnson, the Kennedys and the whole structure of the American Government from the trauma of Dallas to the catharsis of John Kennedy's funeral—days of almost unbearable crisis. It lay in Manchester's own emotional ordeal in researching and writing "The Death of a President." And it lay in the incredibly Byzantine web of circumstance that author, publishers and the Kennedys and their agents spun and that finally trapped them all in a multimillion-dollar misunderstanding.

And, most fundamentally, the whole affair raised profound questions about the public's right to know and the individual's right to privacy. In the reconstruction of Kennedy's death, where does the public history end and the private emotion begin? JFK's Presidency might belong to the ages, but did Jackie Kennedy's inmost thoughts?

**The Chosen:** That was the heart of the matter and the answer turned on the peculiar circumstances under which "The Death of a President" was conceived. Manchester was no ordinary reporter grinding out yet another volume for the already overstocked library of Kennedyana. He was to be Camelot's own chronicler—commissioned by the family, given exclusive entree to their recollections and contract-bound to submit his manuscript to Senator Kennedy and Jacqueline for review. (As Mrs. Kennedy told Jim Bishop when he sought to write about the assassination, she had "hired" Manchester "to protect President Kennedy and the truth.")

Other editorial arrangements were made with the same goal in mind. Harper & Row was chosen as the publisher

because it enjoyed a long and respected working relationship as virtually the "Kennedy house"—publishers of JFK's "Profiles in Courage," Robert Kennedy's "Pursuit of Justice" and Theodore C. Sorensen's monumental "Kennedy," designed to be the definitive work on John Kennedy's statecraft. Aside from a modest profit for Harper & Row and a return for Manchester, all proceeds were to go to the John F. Kennedy Library in Boston, Mass. The aim, so Manchester and the Kennedys insisted, was to produce a great history, as accurate as men of goodwill could make it.

For all that, Manchester's manuscript had hardly been completed when puzzling reports began leaking out of the Kennedy camp; on the one hand, it was said neither Jacqueline Kennedy nor Robert Kennedy could bring themselves to read the book and, on the other, that they didn't like what was in it. The earliest rumors had the Kennedys objecting to Manchester's jaundiced portrayal of a Lyndon Johnson boorishly insensitive to their feelings at a time of supreme trial. The Kennedys feared, so the stories went, that they would be accused of character assassination—and that the backlash would strengthen LBJ and hurt Robert Kennedy's White House ambitions. As the affair headed for court last week, it was clear that the disputed material involved more than that. Now, Mrs. Kennedy was determined to blue pencil poignant passages describing her private thoughts as she had recounted them to Manchester in ten hours of tape-recorded interviews just four months after the assassination. She was also reported to be offended at passages that dwelt tastelessly and at length on blood and gore.

The dramatic and acrimonious falling out between widow and writer quickly separated the loyal Jacqueline fans from

PRESS

a growing number of critics, some calling themselves friends, who object to the role she has played since her indelible finest hours after Dallas. "I think it is awfully difficult to put ourselves in her place," said one male admirer who has felt Mrs. Kennedy's wrath. "She is by herself, out there, unique, alone. No one else in public life has had her experience and it's being hashed and rehashed again and again. I just think one has to give her the benefit of every doubt."

The critics are not that generous. It is almost as if there had been a vast well of envy and dislike for Jackie waiting to be tapped. Before she married Jack Kennedy she was a rich and talented cosmopolite whose tastes ran to Baudelaire and Balanchine. During her marriage and in the year after JFK's death, she subordinated private sensibilities to public duties and played her role well—too well, in fact, for some critics who took to describing the widow as the exile queen waiting for the restoration. Yet when Mrs. Kennedy resumed an active social life, other critics jumped on her for her supposedly go-go ways. "I don't think," grumbles one former admirer, "that you can have deep, deep sympathy for a grieving widow who spends half her time at Ondine's and other places and appears in a mini-skirt and then expects privacy for herself and her children."

**Mixed Bag:** By the testimony of friends and enemies alike, Jacqueline Kennedy has certainly been living her new life to the full, especially in the last year. Her "group"—a mixed-bag meritocracy of talent and personal style including showfolk like Mike Nichols, young socialites like the S. Carter Burdens, fun people like Truman Capote and Randolph Churchill—is the daily talk of the women's pages. Somehow, Women's Wear Daily, the fashion world's racing form, manages to have paparazzi on duty outside Manhattan's Colony or La Caravelle when Jackie, radiant and fashionably *dernier cri*, emerges from a leisurely lunch with sister Lee Radziwill or a mother-and-son treat with John Jr.

She hobnobs with nobility in Rome, rides the hounds in New Jersey, studies art with Broadway set designer Oliver Smith, skis in Sun Valley (last week, in fact, she was planning a trip to Idaho, but postponed it because of the lawsuit). The talk persists in Washington and New York that she has found a favorite escort in architect John Carl Warnecke, 47, whom she picked to plan JFK's gravesite monument in Arlington National Cemetery. "Jackie's become a fun-loving, gay person," says one who has shared some of the fun. "She's one of the gang. She's witty and funny and something of a gay blade around town."

The Manchester book, of course, dates from another time, another mood. The

project, according to those who were there, was hatched in February 1964 when the Kennedy library and the oral history of the New Frontier were decided upon in one tense 48-hour period. Manchester, a high-strung but professorial ex-Baltimore Evening Sun reporter and author of seven books, including an adulatory book about JFK called "Portrait of a President," was first nominated by press secretary Pierre Salinger. Mrs. Kennedy hadn't known Manchester, who was then 41, but she had liked the magazine excerpts of his Kennedy book that she had read and she knew that her husband admired Manchester's work. Summoned from Germany, where he had been working on a book about the Krupp munitions dynasty, Manchester conferred with the Kennedys and quickly agreed to undertake the project. An eleven-point "memoran-



On Air Force One, Nov. 22, 1963

dum of understanding" between the writer and Robert Kennedy—giving Jackie and RFK the right to review the manuscript and providing that the book would not be published until five years after the assassination unless Jackie agreed—was signed March 26, 1964.

Some insiders believe the book was doomed to trouble from the first. "There was a general intellectual misunderstanding among the initiators of the project about what is history," said one. "Bobby had no conception at all—even less than Mrs. Kennedy. Other historians were not involved or consulted. There wasn't any grand design at all. The whole thing was quite misconceived. Not misconceived—unconceived." Presidential historian Theodore H. White holds Manchester should not have undertaken the project on the Kennedys' terms: "A man who writes in public af-

fairs should refuse to commit to anybody the right to review his copy. But once he's done so, he's given his word of honor, and it's a binding oath, and the man who breaks his word must live with his own conscience." Adds another author, whose reputation rivals White's: "You don't make contracts of this kind with writers, and writers are fools to make them. The idea that you can commission a thing of this kind is a kingly notion. It doesn't work in this society."

**Open Door:** Whatever the merits of that argument, Manchester never hesitated to undertake the assignment. "I feel it is a trust, an honor," he told wife Julia. "I have to do it." He moved to Washington, commuting on weekends to his home in Middletown, Conn., until his family joined him in August 1964. From the moment he began his research, Manchester worked sixteen hours a day, six days a week on the book. He conducted more than a thousand interviews (some sources were questioned more than once) sometimes using a German tape recorder, at other times taking meticulous notes in reporter's shorthand in small spiral notebooks. He retraced the John Kennedys' journey to Texas and back to Washington, retraced Oswald's route, questioned nearly anyone he could find who had played even a minor role in the great tragedy. Working from an office in the National Archives Building, he had Jacqueline and Robert Kennedy opening doors for him with personal phone calls or notes.

Some of those he interviewed can hardly contain their admiration for his technique and his obvious commitment to the truth. "He didn't just listen, he talked some of the time and told you his own opinions so you felt that you were talking to someone you wanted to talk to," recalls one source. "From time to time he'd say 'Jackie told me this or Jackie said that' and he collected intimacies from my wife and me that we probably wouldn't have divulged to anyone else. I had the feeling that he'd write an awfully good book."

**Bias:** Others insist that Manchester's approach was uneven, that he would spend hours with peripheral characters and gave short shrift to others who might have had much to say (for example, Clifton Carter, a Texas crony of LBJ's and Democratic Party honcho who kept a chronological diary of the day of the assassination). Still others complain that Manchester began to show an anti-Johnson bias by probing for evidence of tension between the new President and the Kennedy camp on the flight back to Washington. And more than a few New Frontier refugees in the Johnson Administration were appalled to learn that the original five-year delay in publication was being reduced.

Of the countless hours author Man-

□ Newsweek

chester devoted to his interviews, the most important ten, in retrospect, were the ones he spent with Jackie Kennedy. They were conducted on two successive evenings, soon after the agreement was signed, at Mrs. Kennedy's home in Georgetown. The first session lasted four hours, the second six, and they appear to have been cathartic experiences for both Mrs. Kennedy and for Manchester, who shared her idolization of JFK. Manchester interviewed her alone, his tape recorder going all the while. The interviews were so comprehensive that when the time came for Arthur Schlesinger Jr. to interview Mrs. Kennedy for the oral history, he decided not to put her through the ordeal a second time and the Manchester tapes became her contribution to the project.

Just what was said during those long hours of mournful conversation is today the stuff of Manchester's book, of fevered speculation and of the lawsuit. It is clear, though, that Mrs. Kennedy was in a highly emotional state when she talked and that she regrets having said as much as she did. "I understand that Manchester acted like something of a psychiatrist and that Jackie unburdened herself to him, never dreaming that the personal point of view would come out in the book," says one dopester. Mrs. Kennedy knew the tape recorder was going, admits a Kennedy agent, but she didn't censor herself because she felt she was protected by her contract and she also trusted Manchester.

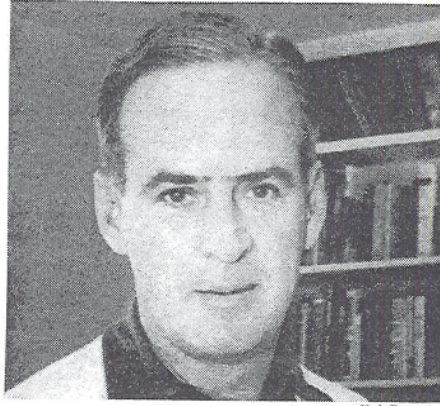
**Heavy:** The results, according to those who have read the book—and many who have not—contribute to Manchester's portrayal of LBJ as the heavy, especially against the backdrop of the Kennedys' exquisitely etched grief. By now, there is some seemingly reliable reporting on what is in the book and some feverish speculation on what *may* be in "The Death of a President."

Manchester's LBJ, according to one source, is a man solicitous toward the grieving Kennedys and perplexed by their frosty reaction to him. Only hours before the Dallas motorcade, Vice President Johnson is pictured in Manchester's account as such an insignificant Washington figure that VIP's wanted to avoid riding with him.

Previewers say that the book depicts Mrs. Kennedy as sure that JFK was dead even before the motorcade reached Parkland Hospital. At the hospital, she supposedly wrestled with a nurse who first barred her from the room where his body lay; later, she insisted on wearing her blood-caked clothes "so they can see what they've done." On the day of the tragedy, one source who saw the manuscript told The New York Times, Mrs. Kennedy was "quite frantic, quite hysterical, quite ferocious."

Some Kennedy aides apparently were

December 26, 1966



Thomas: Mission to London

openly hostile to the new President on the flight back to Washington. "The Kennedy people did not want to be associated with the Johnson people on the plane," another source said. "A high Kennedy aide went up to a reporter and said: 'Make sure you report that we rode in the back with our President and not up front with him'."

The book reportedly details other frictions between the Johnson and the Kennedy camps. "Well, Kennedy's not the President anymore," one LBJ man supposedly said.

The Kennedy group, according to another source, wanted to fly back to Washington with the coffin on one plane while LBJ took another. But the new President allegedly insisted on one plane to get Mrs. Kennedy into the picture of the swearing in and to promote the notion that he was consoling her.

The book is said to describe the transfer of power essentially from the point of view of the Kennedy camp. Sources say Manchester has Mr. Johnson calling Attorney General Kennedy in Washington for a ruling on when he should take the oath of office. RFK was noncommittal—but LBJ was already convinced in his own mind that the oath-taking must be held before Air Force One could be airborne for Washington. The new President reportedly feared a Soviet attack, but the stunned Kennedys apparently



Cowles: Meeting in Hyannis Port

interpreted his actions as an impatient desire to seize power.

Whatever Manchester's manuscript may show, NEWSWEEK's White House correspondent Charles Roberts, one of the two reporters on the flight back to Washington that day, says he saw no show of insensitivity by LBJ on the plane. Indeed, to Roberts and others, the new President's behavior seemed a model of restraint and solicitousness.

One reader of the late versions of the Manchester galley insists that many of the most blatant rumors never appeared in the book at any stage. And the gossip mills appear to have distorted other seemingly innocent passages until they conform to the widespread notion of a blood feud between LBJ and the Kennedys. For example, according to one reader, the book does not present the new President as disregarding Robert Kennedy's advice about when to be sworn in, but rather has the Attorney General, in his shock, making no recommendation at all.

In any case, there is no question that Manchester's manuscript contained dozens of passages based on the taped sessions with Jackie that deal with her own thoughts and actions and that she found objectionable. "If I was a woman," says a former Kennedy aide, "I'd be humiliated to think that the public was reading things like this about me."

**Children's Letters:** There are scenes, insiders say, that take place on the Kennedys' last night together in Texas, in the bloodied Presidential limousine on the nightmare ride to Parkland Hospital, in the hospital and later back in the White House as Mrs. Kennedy slipped under sedation. There is, for instance, the account of how Mrs. Kennedy had letters from the children placed in the President's coffin.

Another incident—not necessarily one that the Kennedys object to—shows the kind of intimate detail Manchester wove into his 300,000 word narrative. "The world knows Jackie put the wedding ring on his finger at Parkland Hospital," says one European editor who read the book. "But when it is described exactly how that took place, how she took her ring from her finger, dipped it in Vaseline and slipped the ring on his finger, that gets under your skin."

The long ordeal of eliciting such details from witnesses—in effect, reliving the assassination each day for months—finally became too much for the slim and intense Manchester. "Half the people he talked to broke down right in the middle of the interviews," says a friend. "Then they could try to put the memories aside again, but for Bill it went on and on." Manchester conducted his interviews all through 1964—failing to reach only three important figures on his priority list: Marina Oswald, who re-

## PRESS

fused to see him, Adlai Stevenson, who died in London a week before Manchester's appointment with him, and Lyndon Johnson, who first agreed to an interview, postponed it, agreed to a second, and finally answered some questions in writing. By early 1965, although he continued to conduct interviews, Manchester began writing. He wrote the first draft in longhand, then would type up his copy, editing as he went. Before the year was out, the strain overcame Manchester and he entered a Connecticut hospital for four weeks.

**Reviewers:** The manuscript—more than a thousand pages of typescript—was finally finished last spring. And then began the extraordinary process of "review" by the deputized agents of the Kennedy family that eventually culminated in the lawsuit. The incredibly complicated story is, in its own way, as fascinating as the book itself—a modern-day Rashomon in which the various participants, filtering events and their recollection of events through the prisms of their own points of view, emerge with radically different impressions. It is a story essentially without villains, but rather a tragicomedy of good intentions.

Some points are comparatively undisputed. The first Kennedy "readers" were Edwin Guthman, RFK's press aide at Justice and now national news editor of *The Los Angeles Times*, and John Siegenthaler, an old Kennedy friend who is editor of *The Nashville Tennessean*. At the same time, ex-Kennedy and Johnson staffers Richard Goodwin and Arthur Schlesinger Jr. read the manuscript in a more informal way. By most accounts, the changes suggested by Guthman and Siegenthaler were "political"—an effort to cleanse the manuscript of some of its anti-Johnson tone. Manchester was apparently agreeable to the revisions.

**Sale:** Then the magazine rights were sold to Gardner Cowles's *Look* and complications developed. The "memorandum of understanding" between Manchester and Bobby Kennedy reserved those rights for the author. Manchester's agent, Don Congdon, began circulating galleys (each numbered) for bids to *Life*, *Look*, *McCall's* and *The Ladies' Home Journal*, among others.

In what must go down as a supreme example of the innocence of power, Jackie Kennedy apparently misunderstood the full implications of the serialization rights granted to Manchester. She also thought that the magazine rights would amount to a relatively small figure, no more than \$150,000 at best. But when she learned that the serial rights had gone for \$665,000, insiders say she became concerned that her husband's death was being exploited for commercial purposes. More than that, the Kennedy sources say that Man-

chester's contract with *Look* deprived him of editorial control of his material and this added a new dimension to the difficulties. *Look*, for its part, says that Manchester assured them that he had the Kennedy family's approval to publish.

**No Obstacle:** By the account of most of the participants, the gathering pressures plunged Manchester into despond. Only a few months out of the hospital, he now became disturbed that his work might never see print. On July 28, 1966, Robert Kennedy sent a telegram to Manchester and an identical letter to Harper & Row, declaring that the family would place no obstacle in the way of the book's publication, but cautioning that should the book be serialized the



Tears: Jackie, Rifkind, Goodwin

family would expect that condensation would not lead to distortion.

The telegram is central to the legal fight. Today, the Kennedys contend that it was no more than a gesture—a morale booster for Manchester at a time when he badly needed one—and that it was sent, in this spirit, at Harper & Row's suggestion. But there is another version: that Manchester and Harper & Row both understood the RFK message—taken in the context of conversations to the same effect—as a signal that the Kennedys were satisfied with the revisions and that publication could proceed. The Kennedys argue they had not given their final OK. As RFK's affidavit in the lawsuit stated: "The telegram makes no statement approving either text, or time, or mode of publication."

Richard Goodwin was now brought back into the proceedings—this time in a more formal way as Mrs. Kennedy's liaison man with Manchester, *Look* and

Harper & Row. While Goodwin worked, Evan Thomas, Harper & Row's executive vice president and editor of "The Death of a President," journeyed to Los Angeles and Nashville to go over the revisions again with Guthman and Siegenthaler; Pamela Turnure Timmins, Mrs. Kennedy's secretary, read the galleys for Jackie.

**Private Chat:** Last summer, Robert and Jackie Kennedy had some changes in mind. The senator decided the book should come out in 1967 rather than in the Presidential election year of 1968. And when Jackie returned from a Hawaii vacation in late July she was determined to change some of the serialization arrangements. Some say she came to consider the inclusion of the serialization clause in the memo an ungentlemanly trick by Manchester's agent. In any event, after her return she had an emotional meeting at Hyannis Port with *Look's* Gardner Cowles and his lawyer.

Jackie demanded that the serial not begin, as planned, on the third anniversary of the assassination and that the projected seven installments be reduced to four. On both points *Look* agreed. At about the same time, Manchester and Goodwin spent a day with her at Hyannis Port. First Jackie water skied; then she had a long private chat with Manchester. There are two versions of this incident, also: One has it that Mrs. Kennedy was concerned only about changes in the *Look* serialization and she gave the impression that there were now no problems with the book. But another version—the Kennedys'—is that she was concentrating on the *Look* material because it was the first to be published and that the Kennedys were certain their reservations about the book could be resolved before publication in the spring.

Over the next few months, there were countless phone calls, letters and personal meetings among the various key figures. Misunderstandings fed further misunderstandings, innocent remarks were turned into incidents, time and again opportunities for reconciliation between the author and the Kennedys seem to have been missed. "Bill probably would have done anything she wanted," says a friend of both, "if Jackie had only written to him in a warm personal tone and explained that the way to honor the late President's memory was to make these changes."

**'Mess':** Most of those involved feel Jackie, not Robert Kennedy, took the lead in the fight against Manchester. RFK, it seems, felt the problems could be ironed out with the publishers and discussed the idea at a secret strategy meeting held in his United Nations Plaza apartment in October. But, more than anything, the senator felt profound distaste for the whole affair. "What a mess!" he exclaimed to a friend.

Newsweek

But the mess only intensified. Here the stories conflict again. In one version Harper & Row asked Goodwin for a memo in October detailing the changes Mrs. Kennedy sought, but did not receive it until Thanksgiving because Goodwin was in Europe. Another version has Goodwin being asked for the memo only at Thanksgiving and supplying it promptly. In any case, Manchester was in London, trying to stay out of the limelight. Cass Canfield, Harper & Row's chairman of the executive committee, and Evan Thomas flew over, presented Goodwin's suggestions and outlined other changes of their own. Here again unforeseen problems developed. Manchester had caught the flu and the meeting was a short one. Back in New York, the publishers informed Manchester's American agent Congdon that there were certain publishers' changes that just had to be made.

**Decisions:** By now it was December and Look and Harper & Row were facing production deadlines. They got together to make their texts conform, incorporating the changes that had been agreed upon. Look refused to give the Kennedy agents further access to page proofs and on Dec. 9 Harper & Row reached the same decision—although they remained willing to tell Goodwin generally how his suggestions had been handled. With that, at a meeting in the New York offices of her attorney, former Federal Judge Simon Rifkind, Jackie Kennedy decided to sue.

Just before the suit was filed last week, Mrs. Kennedy issued an angry statement that she had personally re-drafted. She complained that the book was both "tasteless and distorted" and added: "Its inaccurate and unfair references to other individuals, in contrast with its generous references to all members of the Kennedy family, are perhaps beyond my prevention; but to expose to all the world at this time all the private grief, personal thoughts, and painful reactions which my children and I endured in those terrible days does not seem to me to be essential to any current historical record . . . To the author and publishers this book will only be another transient chapter in their works: but my children and I will have to live with it for the rest of our lives." And so, she said, she was willing to risk a "horrible" trial to enforce her rights and protect her privacy.

Although she was seeking to suppress certain material in the book, Mrs. Kennedy contended that her suit was not a censorship action. Rather, it was based on Manchester's alleged breach of contract, which would not involve First Amendment guarantees of free press. Generally, efforts to pre-censor books on the ground of invasion of privacy—for example, Mary Hemingway's drive

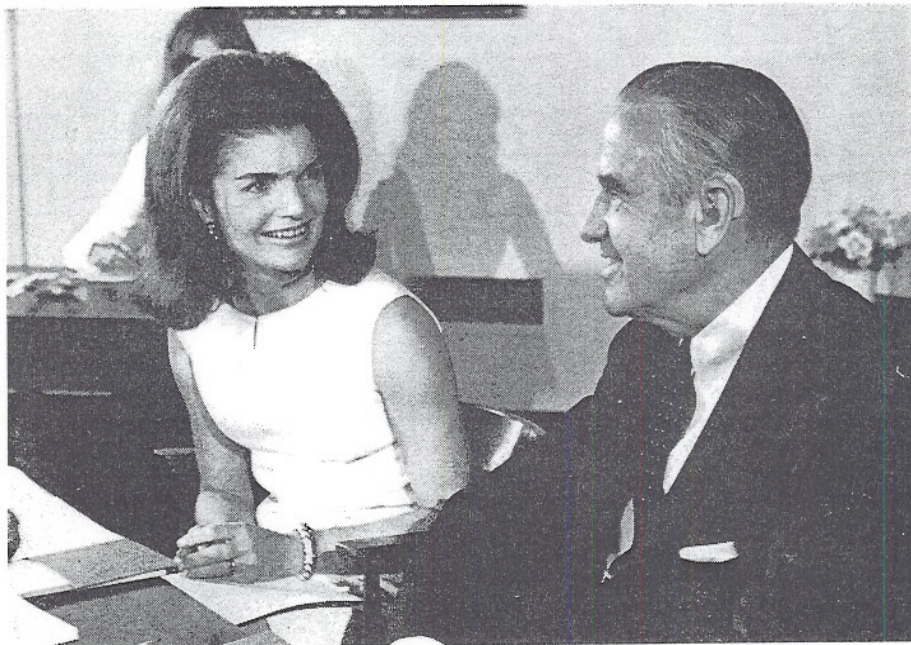
against A.E. Hotchner's "Papa Hemingway"—almost invariably fail on constitutional grounds. Mrs. Kennedy also complained that Look, which is raising its newsstand price from 35 to 50 cents with its last issue before the serialization, had violated her civil rights by using her name in its promotion campaigns. And she asked that Manchester be required to return the tapes of their interviews.

Mrs. Kennedy sought an injunction, blocking publication of the Look issues containing the serialization and of the book itself. Judge Saul Streit ordered the defendants to show cause next week why such a stay should not be granted and promised a prompt decision. Actually both sides might stand to lose if an injunction were granted: the publishers'

ment which is believed to contain only a few of the contested passages.

In the midst of it all, the forgotten man, author Manchester, returned to the U.S. aboard the Queen Mary last week. "I have confidence in the book," he said. "I think it will stand on its own. I ask only that people give it a chance. I wouldn't have taken a step in the publication of this book without the approval of Robert Kennedy speaking as a member of the Kennedy family."

**Faith:** And there the matter rested. Manchester, Harper & Row and Look were convinced that the book was a major contribution, that it was in good taste and that all reasonable steps had been taken to accommodate the Kennedys. "It has been said that I have



With Averell Harriman at the JFK School of Government in Cambridge

loss would run into millions and for the Kennedys, there could be the inescapable stigma of outright censorship—hardly the image they want to cultivate. Some sort of compromise, letting each side off the hook, seemed likely.

At the weekend, prospects for an out-of-court agreement appeared bleak—although Mrs. Kennedy, accompanied by Rifkind and Goodwin, visited the Wall Street offices of the law firm representing Look. There, during a two-hour meeting, the Look article was on the table between opposing lawyers, but Mrs. Kennedy still did not read it. Instead, as Rifkind put it, she "was available so that she could respond to questions" about incidents referred to in the text. She left the meeting in tears, refusing to talk to reporters. The expectation was that both sides would ask the court to suggest terms of settlement. Such a solution might well be workable; the only copy on the presses now is Look's first install-

broken faith with Mrs. Kennedy," said Manchester, "that I took advantage of her confidence in me and that I recorded too faithfully her words and emotions. I do not believe this to be so." With equal fervor, Jacqueline Kennedy was certain that she had been wronged and that, at the least, the personal material she gave Manchester under the contract was hers to control.

Perhaps it was, as Manchester suggested, that "some of the present bitterness comes from the dark nightmare of [John Kennedy's] death and the impotence in the face of death which we felt then and feel now." But whatever its roots, the controversy revealed nothing so much as the inevitable imperfection of any attempt to distill the variety of human experience into final truth. In the case of the Kennedys versus their chronicler, the only certainty was that neither the claims of privacy nor the demands of history could be fully satisfied.