

The Assassination No. 10

Reopen The Warren Commission

Of the many amazing things in the Warren Commission exhibits, the statement of Carroll Jarnagin is one of the most astounding. Attorney Jarnagin, we felt, either has total recall memory, or he had a tape recorder with him that night, or he made the story up out of his imagination.

Our contention is that the Commission should have heard Jarnagin, so the members could come to their own conclusions rather than depend solely on the opinions of District Attorney Henry Wade.

On January 13, 1966 we asked Jarnagin if he had a tape recorder that night in the Carousel Club. He said he did not. We said: "You sure must have a fantastic memory."

Jarnagin said he graduated in the upper twenty percent of his class at SMU, that he had no trouble getting into The University of Chicago. He told us he once made a hundred on a college chemistry examination with many chemical formulas as answers. He said: "I made a hundred on that test and I think I could recite the chemical formulas to you right now."

Jarnagin is an excellent chess player which is a game requiring skill and a good memory. Jarnagin repeated that he told the truth in his statement and he holds no ill will toward anyone. When asked if he was friendly with Henry Wade, members of the same legal fraternity, Jarnagin said: "Oh yes, Wade did the only thing he could under the circumstances." He did not elaborate.

Several points would seem to make reasonable men scream for a thorough investigation of the Jarnagin statement. For example at the time of the assassination, Ruby was sitting in the Dallas News building in a room from which he could have watched Oswald get off his shots and thus earn his pay discussed below.

Oswald, after the shooting, was walking in the direction of Ruby's apartment where, one might presume, Oswald expected to pick up his pay. Apparently Oswald changed directions to the Texas Theatre after the killing of Tippett. We have been told Oswald once worked part time at the Theatre.

Most students of this case are convinced that if Oswald shot, his bullets hit only Governor Connally.

To the real students of this case, the evidence is compelling that President Kennedy was shot only twice and by a second rifleman in front of the President.

Does it not seem that this evidence, plus the action of Ruby and Oswald, added to the voluntary statement of Jarnagin amount to enough evidence for Jarnagin to be called before the Commission as a witness?

Below are parts of the Jarnagin statement which he mailed to the FBI on December 4, 1963.
Vol. XXVI, exhibit 2821.

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RER:lp

On December 5, 1963, the Bureau supplied the following copy of a letter and an eight-page statement received at the Bureau on December 5, 1963, from Mr. CARROLL JARNAGIN, Attorney at Law, 511 North Akard Building, Room 428, Dallas, Texas:

Mr. J. Edgar Hoover
Director
Federal Bureau of Investigation
Washington, D.C.

Dear Mr. Hoover:

On Oct. 2, 1963 I was in the El Comodoro Club in Dallas, Texas and while there I heard Jack Ruby talking to some men in the name of H.I. These men were talking about plans to kill the Governor of Texas. This information was passed on to the Texas Department of Public Safety on Oct. 5, 1963 by telephone. On Sunday, Nov. 24, 1963 I definitely realized that the picture in the Nov. 24 issue of Life Magazine showing the Dallas Herald was Jack Ruby.

The Dallas Herald is a newspaper published in Dallas, Texas. It is owned and operated by the Dallas Herald Company. The Dallas Herald is a daily newspaper with a circulation of approximately 100,000 copies. It is one of the largest newspapers in the state of Texas. The Dallas Herald is published at 1000 Main Street, Dallas, Texas 75202. The Dallas Herald is a member of the National Newspaper Publishers Association and the Texas Newspaper Publishers Association.

On Nov. 24, 1963 at about 10 P.M. on business the dancer started

THE MIDLOTHIAN MIRROR

and to the left, North, of the passage way which leads East from the second floor entrance door; and the witness sits facing the entrance doorway; the ticket booth is at the South end of the landing at the top of the stairs, and the entrance door way of the second floor is to the left coming off the landing, that is East would be the direction a person faces entering the Club. Several minutes after the witness and the dancer are seated, the witness notices a man appear in the lighted entrance area and tell the girl in the ticket booth: 'I want to see Jack Ruby.' In a short period of time the bouncer appears and with a flash light shines a beam of light upon the ceiling on the inside of the club at the entrance area. The man who has asked to see Jack Ruby is dressed in a tan jacket, has brown hair, needs a haircut, is wearing a sport shirt, and is about 5'9 or 10" in height, his general appearance is somewhat unkempt, and he does not appear to be dressed for night-clubbing; he, the new arrival, sits with his back to the wall at the first table to his right from the entrance area; after a few minutes he orders and is served a bottle of beer; he continues to sit alone and appears to be staring at the dancer; the dancer leaves the table and the new arrival stares intently at the witness; the witness notices the new arrival's eyes are dark, and his face is unsmiling; after some minutes a man dressed in a dark suit, about 45-50 years of age, partially bald, medium height and medium to heavy build, dark hair, and more or less hawk faced in appearance from the side, joins the new arrival at the table; the new arrival appeared to be about 25 years of age; (the older man dressed in the dark suit was later indicated by the dancer to be Jack Ruby); and the following conversation was overheard:

"JACK RUBY: '..... (some name not clearly heard or not definitely recalled by the witness)—what are you going here?'

Man who had been sitting alone: 'Don't call me by my name, . . .'

JACK RUBY: 'What name are you using?'

Man who had been sitting alone: 'I'm using the name of H. L. Lee.'

JACK RUBY: 'What do you want?'

LEE: 'I need some money.'

JACK RUBY: 'Money?'

LEE: 'I just got in from New Orleans, I need a place to stay, and a job.'

JACK RUBY: 'I noticed you hadn't been around in two or three weeks, what were you doing in New Orleans?'

LEE: 'There was a street fight and I got put in jail.'

RUBY: 'What charge?'

LEE: 'Disturbing the peace.'

RUBY: 'How did you get back?'

LEE: 'Hitch-hiked, I just got in.'

RUBY: 'Don't you have a family, can't you stay with them?'

LEE: 'They are in Irving, they know nothing about this; I want to get a place to myself; they don't know I'm back.'

RUBY: 'You'll get the money after the job is done.'

LEE: 'What about half now, and half after the job is done?'

RUBY: 'No, but don't worry, I'll have the money for

you, after the job is done.

LEE: 'How much?'

RUBY: 'We've already agreed on that . . .' (Ruby leans forward, and some of the conversation following is not heard by the witness)

RUBY: 'How do I know that you can do the job?'

LEE: 'It's simple, I'm a Marine sharpshooter.'

RUBY: 'Are you sure that you can do the job without hitting anybody but the Governor?'

LEE: 'I'm sure, I've got the equipment ready.'

RUBY: 'Have you tested it, will you need to practice any?'

LEE: 'Don't worry about that, I don't need any practice; when will the Governor be here?'

RUBY: 'Oh, he'll be here plenty of times during campaigns . . .' (distraction . . .)

LEE: 'Where can I do the job?'

RUBY: 'From the roof of some building.'

LEE: 'No, that's too risky, too many people around.'

RUBY: 'But they'll be watching the parade, they won't notice you.'

LEE: 'But afterwards, they would tear me to pieces before I could get away.'

RUBY: 'Then do it from here (indicating the North end of the Carousel Club) from a window.'

LEE: 'How would I get in?'

RUBY: 'I'll tell the porter to let you in?'

LEE: 'But won't there be people in the place?'

RUBY: 'I can close the place for the parade, and leave word with the porter to let you.'

LEE: 'But what about the porter . . .?'

RUBY: 'I can tell him to leave after letting you in, he won't know anything.'

LEE: 'I don't want any witnesses around when I do the job.'

RUBY: 'You'll be alone.'

LEE: 'How do I get away, there won't be much time afterwards.'

RUBY: 'You can run out the back door.'

LEE: 'What about the rifle, what do I do if the police run in while I'm running out?'

RUBY: 'Hide the rifle, you just heard the shot and ran in from the parade to see what was going on; in the confusion you can walk out the front door in the crowd.'

LEE: 'No, they might shoot me first; there must be time for me to get out the back way before the police come in; can you lock the front door after I come in, and leave the back door open?'

RUBY: 'That would get me involved, how could I explain you in my club with a rifle and the front door locked?'

LEE: 'You left the front door open, and it was locked from inside when somebody slipped in while you were outside watching the parade.'

RUBY: —(distraction—)

LEE: 'But what about the money, when do I get the money?'

RUBY: 'I'll have it here for you.'

LEE: 'But when? I'm not going to have much time after the shooting to get away.'

RUBY: 'I'll have the money on me, and I'll run in first and hand it to you, and you can run on out the back way.'

LEE: 'I can't wait long, why can't you leave the money in here?'

RUBY: 'How do I know you'll do the job?'

LEE: 'How do I know you will show up with the money after the job is done?'

RUBY: 'You can trust me, besides, you'll have the

persuader.

LEE: 'The rifle, I want to get away from it as soon as it's used.'

RUBY: 'You can trust me.'

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LEE: 'What about giving me half of the money just before the job is done, and then you can send me the other half later?'

RUBY: 'I can't turn loose of the money until the job is done; if there's a slip up and you don't get him, they'll pick the money up, immediately; I couldn't tell them that

I gave half of it to you in advance, they'd think I double-crossed them. I would have to return all of the money. People think I have a lot of money, but I couldn't raise half of that amount even by selling everything I have. You'll just have to trust me to hand you the money as soon as the job is done. There is no other way. Remember, they want the job done just as bad as you want the money; and after this is done, they may want to use you again.'

LEE: 'Not that it makes me any difference, but what have you got against the Governor?'

RUBY: 'He won't work with us on paroles; with a few of the right boys out we could really open up this State, with a little cooperation from the Governor. The boys in Chicago have no place to go, no place to really operate; they've clamped down the lid in Chicago; Cuba is closed; everything is dead, look at this place, half empty; if we can open up this State we could pack this place every night, those boys will spend, if they have the money; and remember, we're right next to Mexico; there'd be money for everybody, if we can open up this State.'

LEE: 'How do you know that the Governor won't work with you?'

RUBY: 'It's no use, he's been in Washington too long, they're too straight up there; after they've been there awhile they get to thinking like the Attorney General. The Attorney General, now there's a guy the boys would like to get, but it's no use, he stays in Washington too much.'

LEE: 'A rifle shoots as far in Washington as it does here, doesn't it?'

RUBY: 'Forget it, that would bring the heat on everywhere, and the Feds would get into everything, no, forget about the Attorney General.'

LEE: 'Killing the Governor of Texas will put the heat on too, won't it?'

RUBY: 'Not really, they'll think some crack-pot or communist did it, and it will be written off as an unsolved crime.'

LEE: 'That is if I get away.'

RUBY: 'You'll get away, all you have to do is run out the back door.'

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LEE: 'What kind of door is there back there, it won't accidentally lock on me will it?'

RUBY: 'No, you can get out that way without any trouble.'

LEE: 'It doesn't open onto an open fire escape, does it? I don't want to run out onto an open fire escape with a rifle in my hand right after the shooting.'

RUBY: 'No, it's a safe way out, I'll show you, but not now.' (distraction—)

LEE: 'There's really only one building to do it from, one that covers Main, Elm, and Commerce.'

RUBY: 'Which one is that?'

1939 - The School Book Building, close to the triple
the [unclear] from here?
[unclear] [unclear]