

THE DALLAS PLOT
OPENS IN BELGIUM
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Conspiracy Idea Is Debated
in a Theatrical Report

Special to The New York Times
 BRUSSELS, Nov. 11.—Suppose "public opinion" could challenge the finding of the Warren Commission that Lee Harvey Oswald, acting alone, was the assassin of President Kennedy.

Jean Francis, a 42-year-old Belgian journalist, has turned that supposition into an unusual "theatrical report" which opened last night in the Brussels Théâtre Royal du Parc.

Called "Dallas Nov. 22, 1963," the play is a debate between critics of the commission and its defenders. The critics are two journalists, who supposedly speak for public opinion in challenging the Oswald-along thesis, and some of the witnesses heard by the commission. The defenders are Henry Wade, the Dallas district attorney, and Chief Justice Earl Warren.

Like millions of Europeans, Mr. Francis feels there was a conspiracy to kill the President. But he offers no evidence.

the question of the United States.

Shots an Issue

Could Oswald alone have fired the three shots in less than six seconds?

Mr. Francis presents conflicting expert testimony that he presumably found in his reading of the Warren Commission's hearings.

Was there a front-end wound in the President's throat? Did a man run from the bridge over the triple underpass moments after the shots rang out?

Mr. Francis deals with what he asserts was not said and should have been in the Warren Commission inquiry and report.

What gives Mr. Francis' work special artistic interest is the use he and the director, Jean-Louis Colmant, make of news photographs and television.

On a screen at the rear of the stage are flashed photographs taken before, during and after the assassination. There are pictures of the Texas School Book Depository, with its circled sixth-floor window, the presidential motorcade, still photographs showing the fatal moments, Oswald's grimace when he was shot by Jack Ruby and, relentlessly, close-ups of President Kennedy taken on other occasions.

At the front of the stage, a television screen shows the

creens. On them the audience sees part of what it sees live on the stage.

The reason for the video duplication of the stage scene was lost upon some theatergoers. According to the program, the purpose is to recreate the role of television "in November, 1963, at the height of the tragedy."

The shooting of Oswald figures prominently in Mr. Francis' work, but as much as more than the shooting of the President, has encouraged belief in a conspiracy.

The performance reaches its climax when a tirade by a John Birch Society member ends in a free-for-all. Such, Mr. Francis seems to be saying, is the American penchant for violence.

But Mr. Francis, an editor of *Pourquoi Pas?*, a weekly magazine of news and comment, is not anti-American. He ends by saying that the American people, a majority of whom elected John Kennedy, deserve sympathy for the events of 1963.