

Sunday

1115<sup>th</sup> BEVERLY DRIVE  
BEVERLY HILLS CALIFORNIA

Dear Sylvia;

Our letters must have crossed. In any case, I want to lose no further time in answering your latest communication.

First, I would like to clarify the question of the bullet having struck the Stemmons Freeway\* sign as, from what I was able to glean from Thomas Stamm's reaction to this particular development and from your own description of what there was to observe, I believe there is an area of slight misunderstanding of exactly what I had in mind when I first commended your attention to the matter, during our first telephone conversation. I don't believe that I told you there was actually a bullet hole in that sign; what I wanted to emphasize, rather, is the fact that that sign was struck by a bullet, or bullets, during the "volley of shots." Now, if you will bear with me once again, while I review that sequence with you, observe the following: In turning to Volume XVIII, beginning, for example, with page 13, Zapruder Frame 195, if you look at the sign you will notice that at precisely 1/8th of an inch, <sup>line</sup> from the bottom of the sign, there is a thin, black, horizontal ~~line~~ which appears to traverse the sign horizontally, from one end to the other (from the extreme left all the way to the extreme right). It stands out by virtue of the fact that there doesn't seem to be any other clear line, mark or blemish on the back of the sign; other than the two vertical supporting posts, that thin, black horizontal line is the only noticeable marking of any sort on the entire surface. Now, if you will continue to examine the frames which follow, in sequence, (i.e., Frames 196, 197, 198, 199, 200, etc., etc.) you will see that always, in each frame, only that black line continues to stand out. One can see it especially clearly, for example, in Frames 201, 202, 203, 204, 205, and 206. In Frame 207, however, although the black, horizontal line is still visible, one can see a kind of shadow spreading across the back of the sign, which was not noticeable in any of the preceding frames. At this point, significantly I believe, we are suddenly deprived of being able to view four extremely important frames - without any explanation that I have been able to discover throughout the volumes, - and when we next pick up the numerical sequence in Frame 212, there suddenly appear two rather short,

\* Note, too, that in all later (transmission exhibit reattachment) shots of Film F, the line is not seen. See Hudson's

and slightly perpendicular lines, or streaks, just above the original thin, black, horizontal line we have been dealing with.

As one continues to follow the sequence of the frames from this point, notice how those two, short, additional lines or streaks (which emerge for the first time in frame 212) begin to elongate, or streak across the width of the sign. For example, in Frame 213 the two "streaks" appear more pronounced and slightly longer than they did in Frame 212 - and in Frame 214, the one directly above the original line is now running almost parallel with the original line, while the second "streak", directly above, has moved across horizontally, until it, too, is nearly parallel with the two below and stops just short of the vertical supporting post on the right-hand side of the sign. Notice, too, how the complexion of these strange and sudden lines or streaks changes as one continues along with the chronological sequence of the frames - and I especially call your attention to the difference in their positions to each other as well as to the viewer in, say, Frame 218 as contrasted with Frames 219 & 220. I cannot say that I am able to see a bullet-hole, per se, but what I do feel has occurred is that the sign was, indeed, struck by a bullet at Frame 207 and that that is one of the reasons why we are not "allowed" to see the following four frames. How else can one logically account for the strange streaks which suddenly appear there, just at that very point? In addition, one can easily see the splicing line which runs across Frame 212, in the almost-exact center of the frame (for example, in 212- notice the way in which the tree trunk is cut off just above the place where the hedge stops, and then look at the tree as it appears to the extreme right of the frame, above the splicing line). Remember Zapruder's testimony near the top of page 572 (Vol.VII), when he says "motorcycle cops...were running and they were running right behind me, of course, in the line of the shooting. I guess they thought it came from right behind me." Then, on page 574, as Zapruder and Liebeler are discussing Frame 225 and the emergence of the Presidential car from behind the sign, Zapruder says:..."Yes; it looks like he was hit-it seems- there somewhere behind ~~that~~ the sign."...

In any case, I do find it difficult to understand, as was apparently

the case with Mr. Stamm, how anyone could "examine the Zapruder frames concentrating on the back of the sign" and not notice those exceedingly strange and unaccountable streaks which appear at the exact time of the excising of the four consecutive frame sequences, in view of the added indication from Zapruder that he was "in the line of the shooting"! And yet you tell me that "he, <sup>(STAMM)</sup> himself, had been unable to find anything." Or were you and he specifically looking for a bullet hole?

The next item on the agenda is the puzzling behavior of Curtis Crawford! I have a question or two, as regards him:

1) Did he actually see Zapruder's films in motion, when he was at the archives in Washington - or was he merely shown the color-slides? If he saw only the color-slides, I fail to see how they <sup>can</sup> differ in any significant way from what we have all seen in the black-and-whites. And, even if he did see the actual motion-pictures, in what way could they have caused such a total reversal of his position? Zapruder, himself, if one reads his sworn testimony carefully, clearly implies that changes have been made in his films - to wit, on page 570, in his last statement on that page, he says: "...if this is an authentic photograph and it isn't composed now or changed.." - then, at close to the bottom of page 572 he says: "...I don't know whether they proved anything - they claim he was hit - that the first bullet went through him and hit Connally or something like that - I don't know how that is."!!! Then, in his 3rd statement on page 573, when Liebelier is asking him if those can, indeed, be identified as the films Z. took, Zapruder says: "Well, I would say this, they look like - if they were taken from the film I had - these are the ones. I mean, I don't know how to express myself." !!! And in his very next answer he says: "...this couldn't be here - where did they get this in there - how did they get this in there, if I was taking the pictures where did they get this in there? That shouldn't be there."!!! And again in his 6th answer from the bottom of page 573 he says: "Yes, this is before - this shouldn't be here - the shot wasn't fired, was it? You can't tell from here?" and the very next line, Liebelier's answer is "(no response)"!!! Still later, on page 576, Zapruder is discussing the speed of the frames and he says: "...they (FBI) claimed they told me it was about 2 frames fast - instead of 16 it was 18 frames & they told me it was about 2 frames fast in the speed & they told me that the length of time between the 2 rapid

shots, as I understand, that was determined - the length of time it took to the 2nd one & that they were very fast & they claim it has proven it could be done by 1 man. You know there was indication there were two?" And Liebeler's direct answer, immediately following, to that rather direct question of Zapruder's is: "Your films were extremely helpful to the work of the Commission, Mr. Zapruder." !!!!!

The point of my question about Crawford is this: even if he saw the actual films, as the Commission saw them, and found them very convincing as regards the Commission's point of view, how could he have undergone so drastic a change of opinion based on the films, alone - in view of the many strange statements Zapruder makes and in view of all the massive other testimony which does not support the conclusions of the Commission?

20) Have you questioned him specifically as to whom he spoke to, while in Washington - or what really caused him to reverse himself? Perhaps he knows something we don't and isn't in a position to discuss whatever it may be! I, and my few cohorts, are quite mystified about this whole question of Mr. Crawford, having read his article in the Critical Analysis, and we would profoundly appreciate having more information about it, if such a thing is within the realm of the possible for you!

As far as THE PHOTOGRAPHS are concerned, I couldn't agree with you more that while they are extremely dramatic evidence to support our suspicions as to where the shots really came from and to refute the Commission's dogmatic and categorical conclusion that "there is no evidence that any shots were fired from anywhere other than the Texas School Book Depository Building" (Supra - p.639), they nevertheless do not constitute ~~PROOF~~ and we have never deluded ourselves ~~As~~ <sup>into</sup> thinking that they do or that they could materially alter the situation, if, as you say, they were submitted to the powerful groups or agencies. What is truly significant about them is that they, ~~in~~ in combination with the pages and pages of witnesses' testimonies (over 70!) attesting to that fence or wall as being the source of the shots, and with the knowledge that Gov. Connally was not wounded by the 1st shot and that the President did, indeed, suffer a frontal entry wound, make a pretty strong case for the need of a public demand for a real investigation. Someone who has never read the testimonies or the Report could recognize what we see in the photographs but would probably not be sufficiently sure of his ground to go any further than to agree that it is what it appears to be - BUT - for those of us who do know what the facts of the shots and wounds are, there can be

a strong case made. To answer one of your questions about the "back-up" testimony for the photographs, I have compiled a lengthy list of witnesses - impressive, I think, too, inasmuch as much of the testimony comes from Secret Service Agents attached to the White House, Deputy sheriffs who are trained in the matter of guns, rifles, shots, etc., and some quite reputable newspaper people and television and radio types - and I've made a panoply of them on one large pasteboard exactly like the one on which I affixed the photos for you. In addition, I have another panoply of just the corner of the wall where the puff of smoke appears and to that I have attached the testimonies of the four witnesses who mention the puff of smoke and who even pinpoint its location to the corner of the concrete wall!!! Enclosed herewith are some extra copies of those testimonies which I thought you might like to have and which may serve to save you a considerable amount of time, if you were thinking of backing up your photographs with these eye-witness accounts - and I think it is almost mandatory to do so, as I find that people are really quite staggered to come across such a mass of testimony to support the conclusion that the shots came from that area; most people, if they've thought about the matter at all, haven't the least idea that all that testimony exists and certainly the Report never addresses itself to the question of the wall, at all; they brush off the question of the shots having come from the Overpass but they never even deal with the grassy knoll or the concrete wall.

In addition, I have a series of panoplies, at this point; one deals uniquely with the lies - i.e., no metal file cases were found containing names of Cuban sympathizers; - the Oswalds were evicted from Elsbeth St. because of his drinking; - Marina couldn't speak a word of English, according to Hosty; - Betty Mooney MacDonald never worked in the Carousel Club; etc., etc., etc. I have taken every one of those completely false statements and have refuted them from testimony which appears in the volumes and this is quite an eye-opener, too - particularly because one can refute all such fabrications by using material contained in the volumes and not by quoting other and possibly questionable sources. This is most impressive, I assure you!

Incidentally, if you have another copy or two of the Western Cart-ridge Co.'s letter to you, I would be ever so grateful to have one - and I should, also, very much like a copy or two of the original ad for the Mannlicher-Carcano which appeared in the Feb. '63 American

Rifleman. I will, of course, reimburse you for the expense such copies will incur.

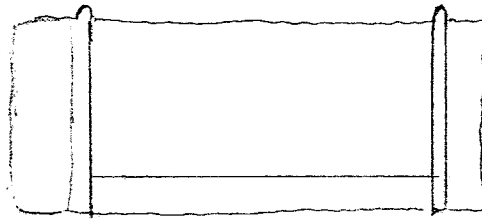
I continue to be delighted by your "harassment" correspondence and, quite apart from the amusement it provides, I find it extremely useful, potentially, because these boys do put themselves on record with some of the damndest statements!!!

It is Sunday - my almost 19-year-old son and almost 16-year-old daughter and my athletically-inclined spouse are all poolside and think I should go to the head-shrinker for encarcerating myself in this hot bedroom when I could be out, frolicking along with them in the lovely cool water and they are right, I'm sure - but being compulsive about this whole ugly mess, I couldn't go about doing anything until I had completed this tome to you. I have undoubtedly forgotten, or somehow left out all sorts of vital comments and/or information, questions, what-have-you but I have, in any case, taken up enough of your time so I shall close, for the time being. Your letters are something I have come to look forward to with enormous anticipation and satisfaction. So do let me hear from you as soon as possible.

With kind regards to Mr. Lobenthal and warm greetings and regards to you,

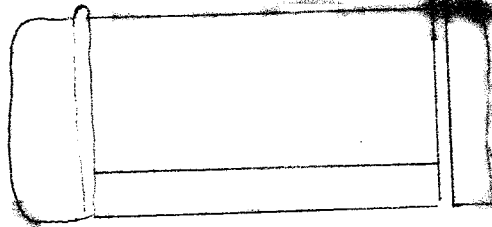
Cordially,

Maggie.

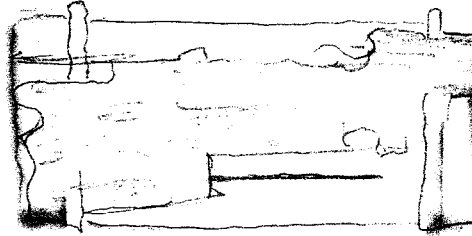


← thin, blk.  
horizontal line

FRAME 205

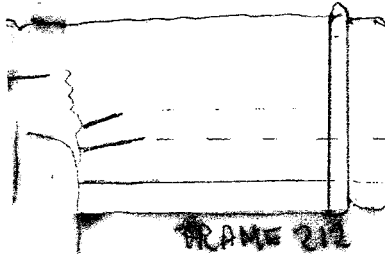


FRAME 206



← sudden, inactive  
blk. shadows.

FRAME 207



FRAME 208

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