

GARRISON SAYS, 'NOW OUR GOVERNMENT IS LYING!'

Thank you Art, Ladies and Gentlemen, I'm very honored to be invited here. After reading some of the things I've read about myself in the press, I think it's very gracious of the radio and television press in Southern California to invite me to eat in the same room with them.

Because our introductory note became longer than planned, it will not fit into this space. Please see the facing box on page two.

I'm glad to see that my friends from NBC are here too, because NBC, as you know, has such a burning interest in the right of the people to know. Art mentioned that I had a message and curiously enough, he touched on the message when he mentioned the magazine articles he had in his hand. He showed it to me a few minutes ago and it caused me to make some notes because essentially my message is simply that the government does not have the right to lie.

If the government has the right to lie, it has the right to murder. And I can assure you, that any government which is able to get away with a lie, will get away with a murder. Because the name of the situation we have when a government is allowed to lie, with equanimity, is fascism, that's all it is, fascism!

And when you reach the point where you can have magazine articles, with men writing articles such as "The government has a right to lie," or "I'm glad the CIA is immoral," what you reach is a point of acceptability of fascism in certain areas. And I think it's a time to become concerned. Because that's what the Kennedy assassination is all about. And the fraudulent concealment of what really happened, that's what it is all about, too.

The fact is that some degree of fascism has arrived in our country. You recall that George Santayana said "those who do not learn from history are condemned to relive it." If we have not learned from our experiences before and during World War II, what fascism is doing to us and ourselves, will be condemned to relive the very history that they did. Because we are headed in that direction.

Fascism, just to summarize it briefly, is the kind of government you have when the government, although using populist phrases like bread and work, is really alienated from the people.

Fascism is what you have when violence, such as the assassination of the President, becomes acceptable. And fascism is what you have when a fraud perpetrated by the government, and the Big Lie becomes acceptable. Because the government is so powerful, that individuals and even many publications are afraid to oppose it.

Fascism is what you have when there is a question about what happens to the dissenter. The most important thing we have in our way of life, in our form of government, is the fact that the dissenter is usually available to survive, even when he criticizes the most powerful men in government.

But we have reached the point in recent years, perhaps because of the development of the industrial warfare machine that Eis-

enhower warned about, where major magazines and major publications hesitate to criticize the government. And before they take a position, test the wind, to see from which way it's blowing.

Truth becomes secondary, justice becomes secondary, Truth is whatever the government wants to be believed. And justice is whatever the government wants to happen.

We have reached that point. And I want to try and give you a few examples to show you. Now, what I'm going to say tonight, I

when fascism arrived on the scene in Germany, oddly enough, it arrived in a way that closely parallels the arrival here in November of 1963. The Reichstag fire if you will remember, was clearly set by the Nazis, but a young communist was seized and executed for it. And as a result of this everyone was satisfied that it had been looked into, and the Nazis in turn, were able to profit in terms of power from it.

This, of course, is the essential technique of fascism; to satisfy the people and cause them to think that they live in the best of all possible worlds. It's not just a fascist technique, it's a totalitarian technique, which the Soviet government perfected many years ago. For example, during the years when Stalin was liquidating his enemies, and entrenching his power, there was no mention of it in Pravda, and no men-

One was concealment of evidence and the other was destruction of evidence. And very briefly, I want to give you some examples of the technique they used. In specific terms, of course I'm not going to speak about Mr. Shaw's case, I haven't spoken about Mr. Shaw's case since the day we charged him, in spite of what you may have read.

On the other hand, I think you would appreciate the statistics so, if you will bear with me, I'm going to give you some, and I'm going to show you what your government has done, and I'm going to tell you why.

Now, examples of the destruction of evidence begin with the burning of the autopsy notes by Commander Humes. Of course, one of the most important questions in the entire assassination was the question of the direction of the bullets. Since everybody

Another interesting example, of what the government has done is turn your attention away from the direction where the assassins came from, and cause you to look into another spectrum, another area.

I have to explain to you, before I go into this, so that you will understand, because I am about to talk about political ideology. And you don't know me, so I have to tell you that, I certainly don't claim any special merit in it, my political position is pretty much in the center-of-the-road. We need conservatives, obviously for stability, and of course we need liberals, too, because they give us progress.

But one of the particular problems in this case is that everybody is trying to impose their own political ideology on the assassination. For example, friends of mine who are conservatives, can't conceive of anybody but an extreme liberal killing the president. And friends of mine who are liberal, can't conceive of anything but an extreme conservative.

Of course, neither extreme has a monopoly on virtue and by the same token neither extreme has a monopoly on murder. And it just happens to be a fact that in this case, the President was murdered by militant members of the right wing. The main function of the Warren Commission, and the reason it was appointed, the main function of the Warren Commission was to conceal the fact that militant right-wing individuals had killed the President of the United States. And also to conceal the fact that individuals connected with the Central Intelligence Agency were involved.

Now, with this in mind, you can better appreciate that among the items of evidence destroyed, or changed, which is a form of destruction, is in Oswald's notebook. You see, one of the first names and phone numbers you see is Has Walker there, and has his phone number. Now, when the United States government got finished re-typing that name into a memo, Walker had become Yolke; now I'm just giving that as an example to show you how systematically everything that even touched the right-wing they either eliminated or concealed. It doesn't mean necessarily that General Walker is involved. But the point is, the United States government was well aware of where the assassins were located on the political spectrum.

And, without exception, every case where the trail led to the Right, the evidence has been destroyed by the government, or concealed. You can see it in 72 years or 71 years, but you got to wait. Now here's an example of the kind of evidence that they concealed: there is a picture, it's Commission exhibit #5, which shows a car parked at General Walker's house. Now when this picture was picked up at Mrs. Falne's presumably in the hands of Oswald, although there were questions about that, the license number on the car was clear. There's no question about that. But by the time they printed the

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Free Press photos by Paul Eberle and John Zimm's camera

am going to make short, because I know that you have a lot of awards to give, will probably not be liked by everybody here, but, if what I said was liked by everybody here, then I wouldn't be doing it right.

Because, I want to say things to you that are true, and when something is said that is true, the one thing that is predictable is that it will not be liked by everybody. It will be necessary for me to pick a few bones with the Great Society. These will be domestic bones, so it won't involve the war in Vietnam, or the use of napalm on other human beings, but it will involve the question of whether or not the government has a right to lie. Because our government has been lying to the people of this country now, for nearly four years.

You are being fooled. Every man and woman in this country is being fooled. And tonight, I'm going to tell you who is responsible. Now, back in the early 30's,

of it in other Russian journals, except on occasion to point what monsters these individuals were.

More often than not, they disappeared, without any sign of their disappearance. The best book that I know of for those of you who would like to see what happens to a country when the management begins to think that it has the right to lie, and when the management really thinks it's all right to be proud of its immorality, is George Orwell's "1984," and I commend it to you.

When it was written in 1949, it was really written about Russia. But if you read it now, you will find you are reading about Russia and our own government. This should not be so! But that's the way it is. Because the average way many people in our government think is they have the right to lie. As a matter of fact, no government has ever existed since man arrived on earth, that was more important than the truth.

If our government has reached the point where the survival of the government is more important than the truth, then the best thing that could happen would be for it to fall. So you can start—we can start—building a new government tomorrow morning out of law. Because we can always build a government, but life is not worth living in a fascist or totalitarian government, unless you fight it. And if the government is lying then you have to fight it.

Now our government is lying! And I want to give you a few examples. What the United States government did in the Kennedy assassination, and it was a well-planned assassination, involving a number of individuals as you will learn, I assure you. What the government did, was to practice two essential actions to conceal the truth of the assassination.



New Orleans' District Attorney Jim Garrison spoke Tuesday night at Century Plaza Hotel about his Kennedy Assassination probe.



Art Kevin of the KHJ News Department introduced Jim Garrison but for reasons of space we can not reproduce his penetrating remarks.

'Oswald worked for U.S. Gov't as a CIA employee'

(Continued from page 3)

picture in the Commission exhibit, a large hole had been punched in the license number.

So, if you want to go to your library and look up Commission exhibit #5, you will see a car parked at General Walker's in which the trunk appears to have exploded, because someone punched a hole in it. But this is just part of the systematic pattern. Again, and again, for example, one of the books which you cannot see, you cannot look at is called "Nazis and Fascists of Today," published in Paris.

The French version is available to you, except the government lost all those copies. They just don't have them. The English version you cannot see for many years. They just don't want you to see it.

Again, another form of destruction which has occurred, and I can't say that the government has done this, all I can say is that someone has, is key witnesses, is the fact that key witnesses are being destroyed.

Nancy Mooney was killed because she knew who was visiting Jack Ruby at his office, in the Carousel Club.

And Hank Killian was killed, too, because he knew of the connection between Jack Ruby and Lee Oswald.

Incidentally, I might add a connection which was so easy to establish, no one can take any credit for it. There is simply no question about the fact that there was a very close relationship between Lee Oswald and Jack Ruby for well over a year.

The autopsy photos, now concealed for nearly four years, 22 colored pictures, 18 black and white, 11 X-rays, all concealed.

Now remember, the main question, the burning question was from how many directions was the President shot, and where was he hit, and where did the fatal shot come from. And which shot was the fatal shot? Yet, even today, you cannot see the autopsy photographs and the reason you cannot see them is because they would show that the President was shot from the front, as well as the back. And they would show that the fatal shot came from the front.

Now, the witnesses in the grassy knoll area, virtually every one of them heard the shots coming from the grassy knoll vicinity. And at least one has seen one of the individuals behind the stone wall. These people were not called to the Warren Commission, they were not called by the Warren Commission, because they would have testified about the shots coming from the grassy knoll area. And you're not supposed to know that.

Nor were you told that no examination was made of the Manchich-Carcano which Oswald supposedly fired but never did. No examination was made to determine whether it WAS fired. They couldn't make an examination of it, because of the possibility it may not have been fired. And the reason this position was taken, was because of their

awareness that he (Oswald) was not involved in the shooting.

Oswald's fingerprints were not on the rifle, although the inference was given that they were. Oswald's fingerprints were not on the Smith & Wesson 38, that killed Tippitt, although the inference has been created that they were.

Remember, supposedly, Oswald who did not kill Tippitt, supposedly he ran, unloading cartridges as he ran and putting in new bullets, then in the Texas Theater, he stood up and yelled, "This is it!" and supposedly there was a big struggle, and he tried to shoot an officer, and they got this gun from him.

Well, when that gun was examined, there was not a fingerprint on it. It had been wiped clean, and the reason, if it had been wiped clean, is that Oswald never held it in his hand, another gratuitous contribution to the scenario by the Dallas police force.

And you haven't been told, unless you've made a hobby, as some people have of looking deeply into it, that the nitrate indicated that Lee Oswald had not fired a rifle that day. There's no question about this. This became so clear that the Warren Commission was forced to take this standard test, that is accepted all over the world and try to develop a new position that there was a question about it.

The allegations of Pfc. Eugene Denkin's, perhaps my favorite concealed file, bothered me for some time, until we heard from an individual who was in Pfc. Eugene Denkin's outfit in Germany. Now, the allegations of Pfc. Denkin's is one of the files you cannot see for many years, and the reason you cannot see it, is that in late 1962, and in early 1963, Pfc. Eugene Denkin's was making the incredible allegation that he was confident that President Kennedy would be assassinated by members of the militant right-wing. Now, for some reason, someone in the government is sensitive about that and you cannot see it.

Again, you find that in the permanent Carousel cards that Jack Ruby had, and was about to have laminated, which contains some of his closer friends, and in his notes, which were in his car, one of the addresses he had behind the name Tom Hill, was the home address of Robert Welch, of the John Birch Society.

Now, let me make this point: that doesn't mean the John Birch Society is involved in this, because they're not. There's no group like that involved, but the point is that it does indicate a certain degree of right wing orientation on Jack Ruby's part, but no mention is made to you that that address behind Tom Hill's name, is the home address in Massachusetts of Robert Welch.

Similarly, when the phone calls from Earl Ruby up in Detroit are indicated, they do not tell you how many times Earl Ruby called the James Welch candy company in Massachusetts. Suddenly, they become very casual about how many calls are made because

again, there's an inference of militant right wing orientation and they want to conceal this from you.

Again, they have concealed the file entitled "Lee Harvey Oswald's access to information about the U-2." The reason you can't see that for many years is because you will then realize that Lee Oswald was working for the United States government, as a CIA employee, and they don't want you to know that.

Again, when the attorneys for the Warren Commission saw the number, 544 Kent on the pamphlets that Oswald, supposedly

a communist was giving out, they knew immediately who was at 544 Kent. This building housed the most conservative reactionaries in the city of New Orleans, Guy Banister, in whose office Sergio Arcacia and David Ferrie, who did know Oswald very well—from whose office they operated. But they treated that en passant, as if it had no significance at all, because again they do not want you to know that President Kennedy was killed as a result of a militant right-wing plot.

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CHEETAH

'Oswald did not shoot anyone'

(Continued from page 7)

Now, again, you are being fooled. Oswald did not fire a gun, he did not shoot anybody, and the United States government has to know it. There cannot possibly be any question in their minds.

And if there remains anyone in this audience who thinks that the members of the Warren Commission left in this regard, let me just call to your attention, that long before they ceased functioning on the Warren Commission, long before that, the burning question was from how many directions the shots came and where was the President killed. Nevertheless, not a single member of the seven, not one, not one member of the Warren Commission looked at the photographs of the autopsy, or looked at the X-ray pictures. Because they knew what they would see, they knew that the President had been shot from the front, and they did not want to lose their innocence. There's no other possible explanation for that.

Now, despite the concealment, and the destruction of evidence, there are examples of how the Warren Commission conclusion is fraudulent, within the Warren Commission itself. And I'm just going to give you a few examples here, very briefly, but if you want

to note them down with a pencil, you can go look at the Warren Commission exhibits, at your library, and I think after you look at them, you will realize that the conclusion is untrue.

For example, if you look at Commission exhibit #392, you'll see that Dr. McClellan has indicated the cause of death as a gunshot wound of the temple. Commission exhibit #392—by the time they realized it was out, apparently it was too late, so they colored the paper very dark so it's a little hard for you to read. But if you look close, you'll see it's a gunshot wound to the temple, and of course, unless they've changed it in the meanwhile, the Book Depository used to be behind where the president was.

Again, the Warren Commission indicated to you and to the American people, that Oswald must have learned Russian on his bunk at night and studying because he was such a Marxist, such a communist, he wanted to get over to Russia, and yet a slip of the tongue occurred during the testimony of Commander Folsom, and if you look at the Folsom exhibit, in the testimony section, you'll find Commander Folsom referring to Oswald's grade in an Armed Forces Russian examination, P.R.T. 21, Practical Russian Test 21, United States Army examination. He was taught Russian by the United States government.

The same government which employed him, the same government which ultimately framed him because this government believes that it is all right to tell lies.

You will recall that Oswald is supposed to have been a Russian defector, and yet one of his first jobs on his return from Russia was at Jagger, Stover, Childs, which is a company which did high level, high security work for the United States government, including photography and special kinds of map work, and again in 1963, in summer of '63, when this

communist defector sought a passport, he got one in 24 hours. Now the other individuals who applied on that day did not get it in 24 hours, but Oswald got his passport to go to Europe, Spain and many other places, in 24 hours. As most of you know, this is not possible, not to even get a passport, if you are truly a defector.

Now, another example of the Lee Oswald-Jack Ruby relationship—there are many witnesses available—and it's no problem for any prosecutor who is concerned about bringing out the truth to develop eye-witnesses who saw Ruby and Oswald together, not merely in Dallas, but in many other towns. That was just not that hard. But if you want to see an example in the Warren Commission itself, a few examples, I'll give some places to look:

First of all, I think many of you are familiar already with the fact that Jack Ruby had a business relationship with Bertha Cheek and that Lee Oswald was living in a house owned by Bertha Cheek's sister, Ernie Roberts, at 1026 North Beckley. This didn't arouse the Commission's interest at all. It didn't arouse the Commission's interest even when eye-witnesses

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WATERS NAT FREEDLINE

NEW SEER IN TOWN

Satya and Nicky of the Lakshami India Restaurant at Melrose and Irving, the boys who helped cousin Ravi Shankar set up his first California concert way back when, have got a new discovery, Dr. Vashi, a practitioner of Hindu astrology and naturopathic medicine.

Though Dr. Vashi split from Benares to London six years ago, his English tends to get fairly convoluted at times. I gather that the main difference between vedic astrology and the Western branch is that we go by the Sun's position and they follow Moon signs. So under the Indian system I switch from a Leo to a Virgo, and my girlfriend is an Arles instead of a Gemini.

I laid my birthdate on Dr. Vashi over the phone—due to the cynicism of NYC records keepers and the forgetfulness of my family, the sidereal birth time can't be pinned down. He began making a chart and also started working on the answers to two questions.

Questions can be answered without horoscope information via the vedic system, it seems. What counts is the exact time the question is asked or written down. A Hindu astrologer could go into mass production answers with a minute-by-minute master chart of each day.

Anyhow, I got together with Dr. Vashi a few days later to hear his results. He's a handsome happy-type man of 55 with a sharp gray beard, according to his bio he once turned down a movie offer to star as Buddha.

In general descriptive terms, Dr. Vashi pinpointed within a few weeks the dates I went through the following changes:

- Quit an NYC newspaper job to bum around Europe for a year
- Quit the paper again to freelance
- Arrived in California
- Got drafted
- Grew a beard
- Had a streak of bad luck last spring
- Began outgrowing childhood skinniness

He also told my lady she had blown a talent due to letting the people around her influence her too much, which is true.

Dr. Vashi also came out with a valid insight or two into my sexual approach. To say I was impressed by his astrological accuracy would be putting it mildly. Either Dr. Vashi has a good dose of ESP or that lunar-based astrology is heavy stuff. He'll be teaching the Hindu method Monday evenings at the Lakshami next month, as soon as the boys get their astrology license or something.

I have to admit Dr. Vashi turned me off a bit when he got into some Maharishi-like numbers later on sociopolitics and occult cure-alls, but he's a tough astrologer all right.

Patty Waters Sings (ESP-Disk 1025) is a perfect example of the germinal kind of recording that's ten years ahead of its time. And when it comes into its own a decade from now, the hippies of the future will really be putting us down for ignoring her thing. The record is just too good to languish permanently in the obscurity its been into for a year.

Patty Waters is, from her album cover, a good-looking ethereal chick. I'm told she once won a beauty contest at her Iowa college and last I heard of her she was into some kind of scene in Montreal. But basically Patty is part of the quiet jazz underground

experimental turf of the East Village.

Like most of the other farthest-out East Village jazz colleagues, La Waters has been recorded by the freakiest label in the country, ESP, which also cut the first Pugs, Sun Ra, avant saxmen Albert Ayler and Charles Tyler, Tim Leary, the Godz and Pearls Before Swine. ESP also got her onto a free summer concert series in Thompsons Square Park along with the Pugs. The audience didn't know what the hell Patty was driving at.

What Patty Waters is driving at is use of the human voice on the same level of musical complexity as the groundbreaking horn virtuosos of post-Ornette New Jazz.

WARNING: You have to be in the right open mood to listen to the B-side of Patty Waters Sings or it will send you freakin' out right into the night. The cut is an apparently eternal 13/37 shock treatment of "Black is the Color of My True Love's Hair."

Yes, that's right, "Black is the Color of My True Love's Hair." It takes Patty about a minute to obligate her way through the first title line and then for the rest of the track she alternates between the word "black" and just plain screaming.

What it sounds like is Barbra Streisand having a schizoid breakdown, the sound effects for an STP bumper. The Waters voice leads your mind into a dark room and then rattles the bars while it gibbers at you.

No, I wouldn't say this is a record everybody would dig, I'm saying it's a mindblowing experience for whoever is ready.

Were Oswald and Ruby friends?

(Continued from page 8)

saw them together, at the Carousel Club, 318 N. 2nd St., for example on the date of November 10th.

If you look at Lee Oswald's addressbook, you will see the number FR 5-5591. This is the phone number of Kenneth Cody, FR 5-5591. Who is Kenneth Cody? He is the uncle of Joe Cody, on the police force, who, in his testimony, before the Warren Commission, admitted that he had been a very close friend of Jack Ruby's for many years. For many years.

Again, if you look at Oswald's addressbook, you will see PE 8-1951. You will see it several times in Volume 16, in Oswald's addressbook. PE 8-1951. On June the 10th and June 11, 1963, Jack Ruby called that number twice. It's a number in Fort Worth. When Jack Ruby called that number, he was in New Orleans, and Oswald was in New Orleans.

Now, there are not a great many people in this room, but I doubt if there's anybody in this room that has in their address book any numbers which I have in mine, and yet this was not a matter of curiosity to the Commission at all. And the reason it was not a curiosity I'm sure, is that they were very well aware, very well aware of the fact that there was indeed a close relationship between Lee Oswald and Jack Ruby. It just isn't even close. They just had to know.

So when they pretended that Ruby did not know Oswald, and pretended that he killed him because he did not want Jackie Kennedy to testify in court, your government was lying to you again, just as they lie to you now, when Ramsey Clarke announces that

we have charged an innocent man, surely, a statement which has never been made in history by an Attorney General of the United States in charge of the very division which is supposed to be concerned about government, attempting to torpedo in advance, the state's case; when he does that, and when the Chief Justice of the United States announces from Tokyo, that he has seen nothing new in our case, I don't know what he was doing in Tokyo, presumably inspecting the 7th Fleet—but whatever he was doing down there, he has to know that he will never know what our case is about until we come in court, and he was performing a function —FOR WHOM was he performing a function?

FOR WHOM was Ramsey Clark performing?

Who is responsible for the continued obstruction of the first

honest investigation that this country has had into the assassination?

Harry Truman had a sign on his desk when he was President, which says "The buck stops here."

Who appointed the Warren Commission? Who was aware that there was a CIA problem and caused the seven man commission to be composed of the former head of the CIA, Allen Dulles; the best friend the CIA has in the Senate, Senator Russell; the best friend the CIA has in the House, Congressman Gerald Ford; and the former head of the OSS, out of which the CIA grew, John J. McCloy. The Commission weighted in advance by the defenders of the CIA.

Who appointed Ramsey Clark, who has done his best to torpedo the investigation of the case? Who controls the CIA? Who controls

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'Pres. Johnson has profited most from assassination'

(Continued from page 10)

the FBI? Who controls the Archives where this evidence is locked up for so long that it is unlikely that there is anybody in this room that will be alive when it is released.

This is really your property, and the property of the people in this country. Who has the arrogance and the brass to prevent the people in this country from seeing that evidence? Who indeed?

The one man who has profited most from the assassination—your friendly President!!
Lyndon Johnson.

And don't be fooled by the humility and the picking up of faggots, don't be fooled by that. The question is, when do we get to see the evidence about the murder of John Kennedy? That's the question! And he's the man who's responsible for hiding it. I've leaned over backwards for months now while our phones have been monitored, while the government has done everything it could to torpedo the investigation, because they know we stumbled on it, and I claim no virtue—we're not great investigators. It was targeted luck. We stumbled on it. But we did stumble on it, and we do know what happened. And it won't even be close, there won't be any acquittals, if we can get these people to trial—if we can prevent the U.S. Government from knowing up our case, or finding a way to remove me from office, if we get them to trial, you will learn what happened to John Kennedy, and who killed him. And you will learn that you have been lying under a government for four years which has concealed evidence and destroyed evidence, lied to you again, again, and again.

Now, I don't say that President Johnson is involved in the assassination, I have no reason to know that he is, but I do think this: I do think that the fact that he has profited from the assassination most, more than any other man, makes it imperative that he see that the evidence is released, so that we can know that he is not involved, rather than assuming. Of course, I assume, that the

President of the United States is not involved, but wouldn't it be nice to know it?

Wouldn't it be nice to know if people who backed him for years in Texas are not involved. Of course, we'll assume it. But wouldn't it be nice to know that?

Is this a Great Society which allows innocence to be butchered as Oswald was? with no concern for interest, which allows the guilty, the murders to walk the streets. Knowing without any question who they are, knowing what happened, is this a Great Society? Is it a Great Society which causes blackouts in news centers like New York, when there's a development in the case— which pressures governors so that the District Attorney of New Orleans, who is prosecuting the case, tries to get a man back from Ohio or Texas or Missouri or Iowa, so that he can never get them back... when prior to that point extraditions were automatic. Is this a Great Society which monitors your phone if it has the

slightest bit of curiosity about you?

This is not a Great Society—this is a Dangerous Society—A society which despite the lip service to populism and a lip service to good things and material things and economic things, is so morally threadbare, that the futures of your children are in danger.

It raises a question as to whether the Constitution itself might not have been accidentally burned to a crisp by now.

So now, we come to you of the Press who are here tonight because, the real need is for your help. To be blunt about it, the Press of America has been apathetic, the Press has been consumed with inertia since the assassination. The questions the Press asks about me, raises about me, are a very healthy thing. If I cannot survive it, then I'm in the wrong business. I don't care what questions they raise about the case, because I know we can win our case. That's the way it should be, and if the Press

has any doubts about me, if they think I'm politically ambitious, if they really think I'd charge somebody for some kind of personal gain, then they should raise the question. That's fine.

Because I'll survive it and I'll answer the questions. But, why don't they ask these questions that demand to be asked of the President of the United States? Have we reached a point where the President is so powerful, that the Press is afraid to ask him, "President Johnson, why cannot we see these hidden files?" Are they so afraid of the Golden Eagle that is the Presidential Emblem, so afraid of the power now massed in Washington, that we have become a fascist country? It's really up to you from now on. Because I've already had an example, and so have you, of what can happen after a conviction. We obtained a major conviction already—conviction of Dean Andrews, for perjury in connection with this case!

And most of the country does (Continued on page 17)

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A PUBLIC APOLOGY

to everyone who saw the "satiric" play, "The Game of Adam and Eve," at the New Playwrights Theatre, 1835 Hyperion Ave., L.A. The production was NOT the play written by Ed Bullins and Shirley Tarbell. The script was butchered, with almost every farcical element deleted, its INTENT was changed to make it a piece of sensationalized shit, and the entire direction was done in the most unbelievable, corny, hackneyed bullshit way. Obviously, the director views himself as Elia Kazan and the authors as Tennessee Williams Jr. and Harriet Beecher Stowe. Fortunately, this is not true...
Ed Bullins - 11/13/67

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'BY AND FOR DYLAN THOMAS'

Play relies on passion over analysis

STEVEN HEINEMANN BACH
According to an eminent American shrink, "every writer without exception is a masochist, a sadist, a peeping Tom, an exhibitionist, a narcissist, an injustice collector and a depressed person constantly haunted by fears of impotency."

The diagnosis is both impressively accurate and hopelessly inadequate when seen in terms of Dylan Thomas' career, which is currently being anthologized and honored at the Stage Society Theatre, 9014 Melrose Avenue on Tuesday and Wednesday nights and on Sundays at 5.

"By and For Dylan Thomas" is composed primarily of the poet's most familiar works, linked by a scene from "Sidney Michaels" biographical play of a few seasons ago, "Dylan." Constructed flashback-style, with a continuity that takes advantage of the poet's autobiographical impulse, the play begins with Thomas sitting in a New York bar tapping himself with, and at play's end succumbing to, the famous final binge that ended his life.

The flashbacks are the poems, which advance chronologically through Thomas' memory, exposing to him, and us, all the life moments which his poetry celebrates and grieves. The drama comes from the energy of the poetry itself and the skillful arrangement of scenes by Isabel Lennart, who manages to weld what is de rigeur poetry reading with what dramatically illustrates the writer's plunge to self-obliteration.

The sequence builds to a final moment that is both moving and terrifying, not because of clever rhetoric or soulful histrionics, but because Miss Lennart permits Thomas' own poetic response to life to engulf us so thoroughly that we deeply feel what we are losing as that hand, calloused from the poet's pencil, reaches out for the final, fated drinks. That Thomas was "a masochist, a sadist" and all the rest is painfully apparent in this production. The awful self-insult is explicit throughout in the boozing; the treatment of Caitlin must always, I suppose, smack of a kind of sadism; much of the poetry (particularly "Under Milkwood") is the work of an acute and loving peeping Tom; the rest springs from exhibitionism and narcissism; injustice is a lament always turning down the corners of the wry smile, and Thomas' fear of unproductivity is a major theme running through the evening.

But once the shrink's lugubrious diagnosis of The Writer is properly annotated, "By and For Dylan Thomas" displays the power that is beyond clinical analysis—Thomas' life-enhancing

celebration of all the lusty, painful, joyous stuff of existence and it is this that enables the production to rise above biography and create a whole much greater than the sum of parts.

The flashback selections include "A Child's Christmas in Wales," free of the syrupy sentimentality with which so many interpretations gild its montage-in-language together; a selection from "Adventures in the Skin Trade," which is funny and warm as the teenage Dylan fears impotence when seduced into an ice-cold bathtub by a horny but unexciting housemaid; there are excerpts from other poems, finished and unfinished; from letters; and finally, major portions of "Under Milkwood." All are arranged and directed to reveal dramatically the emotional development leading to the play's climactic moment.

John Harding (co-producer with an appropriate air of overwhelmed passion, that fares briefly and brilliantly in recalling the child's Christmas or mocking the adolescent's seduction. The mood slips occasionally into a too-somber reverence, but more often captures the inner tumult of the (self-styled) "world's most passionate and shameless lover." Harding brings intelligence and power to his reading, particularly in the nursery scene from "Dylan" in which the poet glosses "Baa, Baa, Black Sheep" in terms of his own life, investing the scene with tenderness and rage.

The six other actors who take parts of biographical characters or act out sections of the poems are fittingly effective. Michael Scanlon is particularly adept at strong male ingenuo roles and does well as young Dylan, but is less convincing as the older Thomas' foil in the poetry instruction scene. Lois Battle is charmingly seductive in her several roles, and Iris Korn is heart-breaking in one reading, false in the others. One of the performers embarrassingly fails to meet the standard established by Harding, but the uneven performance quality never dulls the beauty of what Dylan Thomas and this production are all about—words.

Tom Palmer has thankfully directed with a sensitive ear as well as a judiciously restrained eye. We need no flashy pyrotechnics; the language is riot enough, and Palmer strips the

action and the stage to encourage the words to boil, roar, sally, carouse and embrace, as does their author.

Without the selections from Sidney Michaels' play, the evening would be a skillful poetry-reading. Without the poetry, the play (which this same group produced prior to this season) is lovely and careful, but passion-rather than like that psychoanalytic definition of what a writer is. The combination of the two highlights the interaction of the poet's talent and the facts of his own life, which, in concert, create Art.

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SAME TO YOU, FELLA

Regarding the display ad placed by Ed Bullins entitled A Public Apology, I too would like to apologize for Ed Bullins, the author of the Game of Adam and Eve. Unfortunately, it was word for word the same play written by Mr. Bullins and Miss Tarbell. The play was a farce as written, but not as intended. Since the authors aren't, as they admitted, in the "Big Leagues," then I must also admit that I am not "Gadge" Kazan, and thus could not save a bad play. I could only act character where there was none, setting, color and action. If Mr. Bullins can stand to read the reviews again, they will bear out the fact that it was bad literature, but, because of the actors' energy and the director's selectivity it was adequate theatre.

With deep humility,
Gilbert Tyson, Director

THERMOSCOPE. An apparatus for indicating a difference of temperature without measuring the amount.

'Oswald framed with U.S. help'

(Continued from page 12)

not know the details yet. It just didn't get out. And it might well be the same when other convictions occur.

So, if America ever needed a Press, it needed a Press today! And let me tell you something about that. The most important thing that this country has ever given the world—and the thing for which we will be remembered—is the Bill of Rights. We took a big step forward from all the rest of history, in connection with the concern of government for the rights of individuals. But, these rights don't mean anything unless the Press is concerned.

What rights, for example, did Lee Oswald have in Dallas. He had no rights. He saw no lawyers, he had no rights at all. He was framed by people in law enforcement with U.S. government help. He had no rights at all. But if the Press had been concerned enough in Dallas, they would not have dared to do this, and if the Press in this country can just get concerned about what the present administration is doing about the lie that is being perpetrated, about the fact that the men who killed Jack Kennedy are still loose and untouched by Justice, then the President cannot continue to get away with turning his back on the

problem. And that is what he is doing. And he must not be allowed to do it! Because this country does not belong to him, it belongs to you and 200 million men and women and children.

So let me just say this: that if you ever wished for an opportunity to do something for your profession and do something for your country, then you have such an opportunity as no one has had since being a reporter became a profession. If you can just get interested, if you can only get interested.

Because your country needs you now, as it never has before. Thank you.

Garrison answers questions

(Editor's Note: At the end of Garrison's speech, Art Kevin opened a 15 minute question and answer period, which is reproduced in full below.)

Q: Do you believe that anyone within the framework of the U.S. government helped plot the assassination? Why did the government hide evidence, and third, who really killed Jack Kennedy?

ANSWER: First of all, employees—a limited number—of the Central Intelligence Agency of the U.S. government are involved in the assassination. A number of them have been identified. Secondly, in my judgment, the reason that the United States government—meaning the present administration, Lyndon Johnson's administration—is obstructing the investigation—any investigation, it has concealed the true facts—to be blunt about it—to protect the individuals involved in the assassination of John Kennedy. And as to the third question, that involves names and I cannot possibly go into that at this time. (It was pointed out that Garrison could not answer any questions regarding Clay Shaw's trial which will be coming up sometime next year.)

Q: Why the tacit approval of the Kennedy family of the Warren Commission Report?

ANSWER: I don't want to be unfair to Senator Kennedy and I think if I tried to speculate without having the facts I would be unfair. For example, the comments I made about the President were comments made as the result of specific facts that we have after months of forbearance. On the other hand, I don't know enough about President (sic) Kennedy reasons to guess. I'm curious too. I don't understand it. I don't know.

Q: How did you stumble onto the story?

ANSWER: I didn't mean it in that way. What I meant was we stumbled onto the case itself. If we had not got curious about the odd trip that David Ferrie made right into a thunderstorm all night to go ice skating in Houston, and the fact that he did not go ice skating there, if we had not seen that, and continued to be curious about that, we would not have found our way into the whole thing, because they had cutouts and insulations of every possible kind. We just happened to find ourselves in the intermediate area right below the level of the sponsors, the financiers, and right above the level of what you might call the operating level—the people who pulled the triggers. And we stumbled into it by luck. That's what I meant—not as a result of skill.

But because we didn't let go and we kept on digging, we had other luck later on and came across the other individuals.

But if you mean that because I now bring up for the first time the fact that is very plain to us—that the President of the United States bears the responsibility—the total responsibility—for the obstructions and concealment of the development of the truth—is something that we have known for months. But I wanted to lean over backwards because it's so easy to say it and I'm sure that there'll be replies that this is a rash statement. But there's no question about it—it's an Executive Order which comes from the

President that postponed your seeing the evidence for seventy-five years. But we wanted to lean over backwards, and we have. And we've tried to get cooperation and it's become hopeless. I don't want to criticize Ramsey Clark—he's a harmless sort of little fellow who has no idea what's happening—but his father was on the Supreme Court so he's head of the Justice Department. But the responsibility is in the President's lap. The time has come to bring it out, but we have known this for some months.

Q: Mr. Garrison, you made the statement that the main function of the Warren Commission was to conceal the right-wing militants who killed the president. The Warren Commission was appointed by President Johnson and composed of people such as Chief Justice Warren whom certain right-wing groups have attacked and asked for his removal. Is it your charge that the president appointed him, among others, in order to conceal the facts of the assassination.



ANSWER: I think the function of appointing the Chief Justice was to obtain what you might call a political compromise. As a result—and I think it was an ingenious appointment—the Warren Commission's conclusions had and now have strong backing from the liberal element of the country.

At the same time, there's a certain amount of support from the conservative element because of the presence of Gerald Ford on the Commission. I think it was a major reason for the appointment.

Now I don't know, because I cannot go into the man's mind, that when he appointed the commission the week after the assassination, that this was his precise concern at the time. I think the makeup of the commission makes it quite evident that there was at that time a concern about the involvement of individuals connected with the CIA. And it might well be that during the course of the inquiry they then protective of the status quo.

The Dallas Police scenario somewhere along that time, was adopted as the official truth. I think the essential reason for the appointment of Chief Justice Warren was to obtain the support of liberals for the Warren Commission.

Q: Why would Chief Justice Warren, who has never been identified as a right winger, conceal a right wing plot?

ANSWER: I have no idea. You would have to ask Chief Justice Warren.

Q: If you criticize the government for concealing evidence, may we ask you why YOU, as a member of government, will not reveal to us the demonstrable proof that you have as to who killed President Kennedy?

ANSWER: As a prosecutor, I am not ALLOWED to reveal to you any evidence until the case comes to trial. If I were to reveal my evidence to you, in order to make you happy, and I'd love to do it, I won't be able to convict the defendant.

Q: Does that mean you are charging the defendant with the murder of the President?

ANSWER: The defendant has already been charged with conspiracy to murder the President. Yes it's written down in black and white.

Q: Was there CIA money that went into the full page ad in that Dallas paper on the day preceding the assassination?

ANSWER: The ad was in the paper on the day of the assassination. As I recall, I don't think it was CIA money for that particular ad.

Q: What did the President do to incur the wrath of the right-wing?

ANSWER: Well, suppose I just give you three things off the top of my head. What did Franklin D. Roosevelt do to incur the wrath of the right wing? Don't you realize that the militant—the extreme right wing—felt that they had another Franklin D. Roosevelt from their point of view? In my judgment (I have to say this ahead of time so you won't misunderstand) I happen to think that John Kennedy was a good president. I feel rather strongly about that. But from their point of view, here were their concerns: First of all, it was obvious that he was bringing about the Cuban adventure—BRINGING IT TO AN END! And that certain steps had been taken to a rapprochement, a detente with Fidel Castro. It was plain an understanding was being worked out whereby there would be no more raids, no more plans to take over Cuba.

Again in the same direction, it was plain that the President was bringing an end to the cold war—was becoming concerned about the billions of dollars being spent for the cold war. Was thinking about the possibility of trying to understand Russia better—I don't mean that he was going to dismantle our defenses—but he was reaching for an understanding and it is quite apparent too, that he did not intend to expand the war in Vietnam. And as far as Texas are concerned, he left no doubt that he was headed directly for the 27 1/2% deduction that is something very dear to some people in Texas (Editor's note: 27 1/2% equals oil depletion allowance).

Now that's just a few for openers.

Q: Do you still feel that David Ferrie possibly did not die of natural causes and if so, why? And by what method do you think Jack Ruby met his end?

ANSWER: I don't know about Jack Ruby. I don't have enough data about his death to know and I don't want to speculate. The way that Dave Ferrie appears to have killed himself appears to be an overdose of proloid, which is nothing but an old-fashioned thyroid pill.



Organizing feeling sound

PAUL EBERLE
All right, You've heard folk rock, motown rock, acid rock, raga rock. You've heard folk music, atonal music, dodecaphonic music, electronic music. And you're wondering what the hell is next right?

Well, here it is. There's a group called "The Sound of Feeling," and it is out of sight! It consists of two beautiful avant garde singers, Alice and Rhae Andree; Gary David, pianist, singer, composer-arranger and leader; Bob Chicarella, bass and cello; Ray Neapolitan, bass; and Dick Wilson, drums. And they produce some of the strangest and most exciting sounds you'll ever hear. They will be at Donte's, in North Hollywood for two more Thursdays.

The three human voices are used more like instruments than voices—at least as we are accustomed to hearing them. Actually, Gary explains it differently.

"We are using a wider potential of the human voice... giving it wider range. In England there's this group called "Vox Humana," and they have learned to sing in a range of seven octaves... even the men can sing higher than the piano. Also, we have precise ideas about what the register of the human voice is. The Chinese have seven vocal techniques. And they can sing not only on exhalation, but also on inhalation, so that they can sustain a note for several minutes, breathing both in and out. The Indians, too, have several vocal techniques."

I asked him to explain the reason for the name of the group.

"We don't like to use the word 'music' any more. 'Music' has had so many semantic clusters around it. I just take the words away and just think of organizing sound—because I have feelings that I can't express in words."

This group can do some of the strangest, non-diatonic improvisation, mixing voices, cello, bass,

piano and percussion... and then following it with a beautiful and haunting rendition of a Leonard Bernstein tune, or a Richard Rodgers tune, like "My Favorite Things," which they do in a 7/4 meter, then in 3/4, then 6/4, and then back to 7/4!

One of the most interesting pieces they do is a theme by Bartok in the mixolydian mode, which begins with both string basses in a microtonic improvisation. Then, the voices enter softly with the statement of the main theme. Gary has composed a counter melody, which is juxtaposed against the Bartok theme, in 5/4. Then, a faster section, in 10/8 flows into the first vocal improvisation, with the piano and the other two voices, leading into a rubato piano improvisation exploiting various themes of the Bartok piece, and another vocal improvisation. Under this starts a very fast 10/8 which builds to a recapitulation and conclusion.

Then, there is "Morning Bright," a spectacularly good original composition by Gary, based on the Lydian mode, in which the voices, piano and cello improvise in a 5/4 meter juxtaposed against a 3/4.

There is a piece, based on an ancient Greek enharmonic theme, which lasts only thirty seconds, and some others which last as much as ten or fifteen minutes.

Dick Wilson, the group's drummer, is one of the finest percussionists in town, and is also a sort of surrealist comedian, like Lenny Bruce. In fact, he and Lenny Bruce were good friends. I have just about the fastest hands I have ever seen on a drummer, and, as Gary puts it, "... when he plays, he constantly challenges the group to do more. When he lets out all stops, there is no drummer that can touch him!"

This group will blow your mind! You can hear them Thursday night at Donte's, 4269 Lankershim Blvd. They are really too good to miss.

If you're hypo-thyroid and you have low thyroid, a thyroid deficiency, then taking taking proloid doesn't hurt you at all. It begins your mistake. On the other hand, Ferrie had a serious high blood pressure problem and, if you have high blood pressure of a serious nature, and you take an overdose of proloid, it's predictable that you will have a brain aneurysm—which is what Ferrie had. It leaves no evidence for the coroner to find in the usual examination except a high iodine content in the blood. No check was made of the blood content for iodine and a nearly empty bottle of proloid was found among the bottles of this man with extremely high blood pressure. This is a layman's opinion, I've talked to pathologists about it, but we don't have a medical conclusion yet. But this does appear to be the likely way in which he committed suicide.

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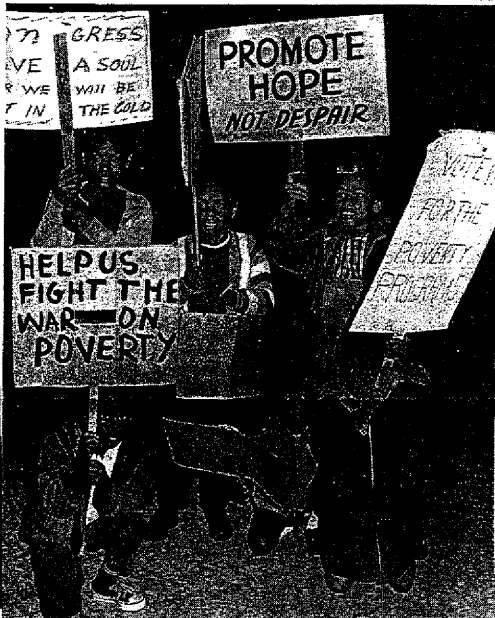
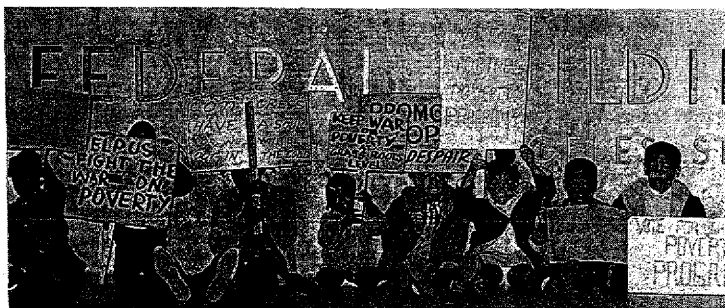
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Nov. 10-17, 1967



Anti-poverty vigil for funds continues

Since the first 1,000 persons assembled November 6, a continuing 24-hour vigil has been conducted in front of the new Federal Building by EYOA and other anti-poverty agencies' staff and participants to urge Congressional acceptance of LBJ's \$2.5 billion anti-poverty appropriation bill.

The line has seldom dropped below 200, according to spokesmen of Local 1108 of the State, County and Municipal Employees Union.

Pickets insist they will stay at Third and Los Angeles Streets until Congress decides the bill. Some observers have speculated

that Congress may cut anti-poverty program funds by at least \$1 billion. This would cut out about 85 percent of, say, California's EYOA (Economic Youth Opportunity Agencies) program.

The line in front of New Federal has drawn not only top anti-poverty administrative personnel such as EYOA Executive Director Joe P. Maldonado, but representatives of community action programs and persons probably affected by a congressional cut.

The pickets have reported some harassment mainly in the form of exploding fire crackers at their feet. Local 1108 representative Marty Ames said Tuesday that any anti-poverty sympathizer is urged to join the line day or night.

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Spanish-American rebel leader, Tijerina, faces prison sentence in land grant battle

DELLA ROSSA

To urban blacks, the police are the symbol of an oppressive white power structure. To the Spanish-Americans of northern New Mexico, that symbol is the U.S. Forest Rangers, because these are the men who stand as armed guards over land which they say has been stolen from them during the last 119 years through legal and financial trickery.

Reies Lopez Tijerina, charismatic leader of the Alianza Federal de Mercedes, the Federal Alliance of Land Grants, his brother Cristobal, and three other members of the Alianza were found guilty of assault on two forest rangers in a trial which ended in Las Cruces, New Mexico, November 10.

The decision of "guilty" was made in spite of the fact that the first witness in the defense of Tijerina and the Alianza was Governor David F. Cargo of New Mexico, who motivated the actions of the Alianza members in the needs of the Spanish-American people of the state.

Sentencing is set for December 15, with Reies facing possible six years in prison.

One of the forest rangers had testified at the trial, "I can honestly say that I was in fear of my life."

But when he was in Los Angeles October 12, Tijerina described what really happened October

22 of last year in Carson National Forest.

"These U.S. Forest Rangers are drunk with the stupid idea of Anglo superiority," Tijerina said. "They go around with guns on their saddles. They have the idea the whole world is supposed to bend their knees before them. The rangers have burned the homes of people on disputed land, Governor Cargo has testified against this. The rangers have been torturing, oppressing."

Tijerina said that about 500 Alianza members were at the campground last October on land which the Alianza claims actually belongs to them through the land grant of El Pueblo de San Joaquin del Rio Chama.

In a peaceful demonstration, the Alianza reasserted its rights and announced the formation of a free city state in their historical territory. However, Tijerina says, the gathering was harrassed and threatened by the two rangers.

"Smith, a ranger, got a gun from his glove compartment," Tijerina said. "The natives of San Joaquin really blew up when they saw the gun. Three of the men were dragging the rangers toward the hills. We were afraid they were going to be beaten to death. That's when Cristobal and some others rescued the rangers from the people. But now they are charging us with assault!"

Later, the Alianza held a trial

and convicted the two rangers of "trespassing and being a public nuisance."

Tijerina is 41, grey-eyed, handsome and intense. He objects when the newspapers call him "King Tiger." "They want me to seem like an animal," he says with quiet disgust. "My brothers don't call me that."

He has a dramatic way of speaking which becomes even more dramatic when he speaks in Spanish. But even in English he uses rich imagery. He said of the Las Cruces prosecutors, "They want to drink blood." He is close to his family. "I would be lonesome without children," he has said.

Like Malcolm X, he is truly a man of the people. He worked in the beet fields when he was a child and received only three years of education. Rather than using the printed word to teach his people, he relies upon daily ten-minute radio broadcasts.

He has been known to walk out on a room full of Anglo middle-class liberals. Hippies puzzle him. But with people he recognizes as fellow revolutionists, especially if they are Latin, black or Indian, there is an immediate warmth, making them feel like a brother or sister.

Tijerina is without political sophistication. Asked about the Mexican-American Political Association, he shrugged and said,

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TIJERINA, right, speaks with Los Angeles Black Militant spokesman Frank Greenwood. Photo by Sharon Ackerman