

THE SMELL OF DEATH

by Brian Burden

In JFK.AF No.26, we turned the spotlight on Pfc Eugene Dinkin, the young U.S. Army cryptographer who became convinced in the autumn of 1963 that subliminal techniques associated with advertising were being used to soften up the great American public to accept the death of their President in a philosophical manner. Dinkin tried to warn Kennedy, and was branded as a "psychotic" for his pains.

Undoubtedly, Death was in the air at that time. Consider for example a story by Philip K. Dick, which appeared in the October 1963 issue of Amazing under the title of "Stand-By". The interested reader can find this tale (retitled "Top Stand-By Job") in the collection entitled The Preserving Machine (published by Pan Books. London.), where it occupies pp.116-156.

Dick's story is a sci-fi fantasy about Washington power-politics, and its plot need not concern us. What is fascinating is the almost hypnotic regularity with which certain motifs recur. Here are just three examples:

- (1) "Stand-By". This urgent phrase appears no less than twenty times, and is distributed as follows: pp.116, 117 (4 times), 119 (twice), 120 (twice), 121, 122, 123, 125, 128, 131, 133, 135 (4 times).
- (2) Words or phrases directly evoking death - thirteen, distributed as follows: pp.117 dead...dead, 118 kicked the bucket, 120 croaked, 121 died, 127 not alive, 131 murder, 132 wipe out...dead, 134 dead...dead, 136 buried...near-fatal accident.
- (3) References to elimination (by death or other means) of Presidents or aspiring Presidents - at least eighteen, distributed as follows: pp.117 (twice), 118, 120, 121, 123 (twice), 127, 128, 129, 130, 131, 132, 133 (twice), 135 (twice), 136.

If Dick scented the death of Presidents, it is not surprising. The idea was widely publicised in 1962. 1962 saw the filming of Richard Condon's 1959 novel The Manchurian Candidate. For the .001% of readers who do not know the story, it concerns an emotionally stunted young ex-serviceman with a domineering mother. Brainwashed by the Communists, he is programmed, on his return to America, to assassinate the Presidential candidate at one of the 1960 party conventions. While the real Lee Harvey was still living it up back in the USSR, the film's casting directors were assigning his role to British actor Laurence HARVEY! Filmgoers (this writer included!) watched with baited breath while Harvey sneaked a disassembled rifle past security men to a high vantage point. Shortly afterwards, a "shot" through the rifle's telescopic sight showed the Presidential candidate in the cross-hairs.

Needless to say, the release of the film led to a massive paperback imprint of Condon's novel. In Britain, the Pan Books edition went through two printings in the period 1962-63. By the time Kennedy was shot, a majority of people in the English-speaking world was already familiar with what, with only a few minor alterations, was to be the official scenario.

Coincidence? Then try this one. In October 1962, Popular Library decided to bring out a paperback edition of Robert Donovan's The Assassins, a book which had been out of print for seven years. In an extra chapter produced for the new edition, Donovan brags that his book served to alert Ike to the perils of assassins with telescopic rifles - an odd assertion, since the subject gets no mention in the main text (though Fletcher Prouty has informed us that foolproof precautions were developed during the 1950s).

At any rate, the book was marketed, with a dramatic cover picture depicting

a photo of the White House at night, crudely ripped across the middle.

The reprinting of The Assassins could not have performed better service to the Warren Commission if it had actually been commissioned in advance, for its predominating theme is that unique (nay, fabulous) American institution - the lone assassin. "Historically", Donovan tells us in Chapter One, "assassination has been a struggle in the weapon for political power." However:

The assassinations and attempted assassinations of American Presidents followed none of these historic patterns. They involved neither organized attempts to shift political power from one group to another...nor to alter the policy of the government...

And, a little later:

By and large...the assassins not only were lone operators, but were most of them suffering from mental disease...

No wonder Allen Dulles turned up at an early (and for a long time, top secret) session of the Warren Commission with a big grin on his face and a stack of copies of Donovan's book under his arm:

"I've got a few extra copies of a book that I passed out to our Counsel. Did I give it to you, Mr Chief Justice?...It's a fascinating book, but you'll find a pattern running through here that I think we'll find in the present case. I hate to give you a paperback, but that's all there is."

And how fortunate for Dulles that Popular Library had decided to reprint just a year earlier; otherwise there wouldn't even have been a paperback. A month later, despite the initial scepticism of his colleagues, Dulles was still harping on about his "pattern". So far as he was concerned, a bestselling piece of journalism was to be the bible for a forensic government enquiry.

There the case must rest for now, but it is an area of enquiry which is by no means exhausted.

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STARS OF SINGE, SCREEN AND THE GRASSY KNOLL

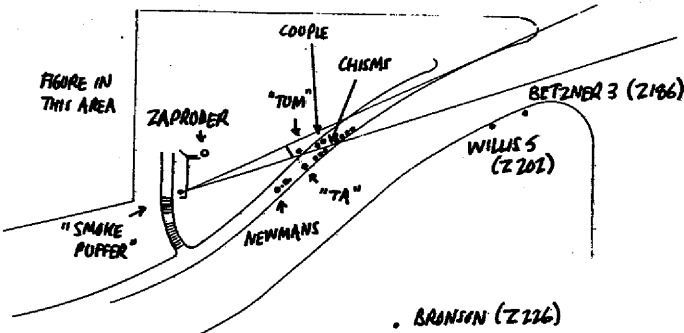
by Colin Cowie.

There is a saying that a picture is worth a thousand words and nothing could be nearer the truth with regards to the photographic evidence of the Kennedy assassination. However, to preserve the sanity of us all I shall be as brief as possible as there are several photographs I would like to discuss. The sketches used to illustrate this article are tracings from my own negatives projected on to the enlarger baseboard and are as accurate as humanly possible. The statements in this article are MY opinions arrived at through my work to date. NOT being infallible, I accept the fact that there may be mistakes and respect others' rights to disagree, criticise and correct, where necessary.

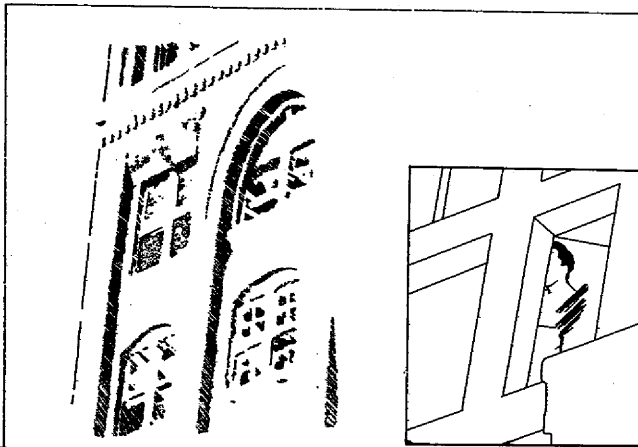
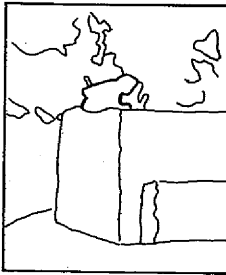
The Umbrella Man. If ever there was a photograph to prove the camera does lie, then Willis 5 is the nearest I've seen! At first glance "TA" appears to be about 9 feet further down Elm Street than "TUM", and the group of people between TUM and the left arm of Clint Hill appear to be close together and in a more or less straight line (check also the group in Betzner 3). The camera angle is very deceiving, but viewing the Bronson photo brings home the facts in blurred if not crystal detail. TA is standing about 8 feet directly in front of TUM. About 3 feet to TA's left and slightly behind are two people. Just to this couple's left and slightly in front (at the kerb as is TA) are a man and a woman with a small child; these, I believe are the Chisms. Now we go back to Willis 5 (Zapruder frame 202) and Betzner 3 (Z186). Taking Z183-190 as a possible shot from TUM we see that if we move Kennedy back 12-14 frames in the Willis, the Chisms are between TUM and JFK. If we now move Kennedy forward 2-4 frames in the Betzner the figure in the foreground blocks our view. Notice also that the Chisms are blocked from our view. They are between TUM and Kennedy at the crucial moment.

The Throat Shot. I have always believed that Kennedy was hit in the throat just before he disappears behind Stemmons in the Zapruder film. In my opinion Willis 5 and Betzner 3 rule out any hope of TUM hitting Kennedy at the stated point, and at

least before Z200, which leaves very little time before the umbrella starts to rise. Consider, also, the wind was quite gusty that day - witness the many photographs of people straightening hair and holding on hats. Furthermore, the wind was blowing strongly at precisely the moment that TUM was supposedly taking careful aim and firing. Next time you view the Zapruder film, look out for the woman standing



just to the left of the Stemmons sign. The giveaway is her head-scarf flapping away in the wind. The conditions are not conducive to holding an umbrella aloft and firing a flechette with any accuracy. Deviation of  $1^\circ$  would mean a discrepancy of 8 feet at a distance of 15 yards. I believe TUM and TA were signal-men: TA for the Depository and Dal-Tex and TUM for the two men behind the picket-fence. So, if TUM wasn't responsible for the throat shot, who was? A shot from behind the picket-fence is all but impossible, with hardly any time on-target (about  $2\frac{1}{2}$  seconds from when the President re-appears from behind Stemmons to when the view is blocked by the back of the "smoke-puffer's" head). Now to the aforementioned "smoke-puffer". If he was indeed a gunman, he would have had a clear shot at JFK from about Z160 onwards. Willis 5 is too blurred to make out exactly what he is doing, although the basic shape could be interpreted as a firing position. Betzner 3 on the other hand is very clear (note the "77" on the route indicator), but shows signs of retouching in the area in question. My belief is that the "smoke-puffer" WAS a gunman, and he shot the President in the throat at about Z200. The "freezing" of Kennedy's wave was probably a reaction to the sound of a shot that missed.



Which window? The Powell photo when seen in a clear un-tampered\* print, shows a figure on the sixth floor in the south-west corner. (A picture print of such clarity is reproduced in Cover-up.) Look through window No.13 and you can see the figure in the darkness. The chest is square on, facing the camera with the head craned round, looking out of the window 14 in the direction of the grassy knoll. Behind the figure is a light configuration at a slant. The complete appearance is of someone with their back to a stack of boxes. This stack of boxes can be seen in Willis 12 (looking in through window 14 this time, due to the change of angle) with the sun hitting the top box. (\* I have seen a version of the photo in colour-slide form, which is available, apparently, to "researchers". In this version, the sky on the right side is pale blue, while on the left side it is dark blue. Obviously the left side has been darkened in the process, thereby obliterating any shadow detail - including the figure at the "wrong" end of the building!

The Ambush. It is possible to match some shots to the acoustical evidence, using photographic analysis and interpretation. A first shot at Z171 could have caused Kennedy's "freeze" and made Connally turn to his right. This shot came from the rear and missed. The "smoke puffer" shoots Kennedy in the throat at Z200, causing Phil Willis to "snatch" his photo at Z202. Interference on the tape hides two shots fired in unison at about Z225, which hit Kennedy and Connally. These shots cause Bronson to "snatch" his photo at Z226. A shot from the picket-fence hits the President in the right temple at Z313, followed by a rear shot at Z324 which hits him in the back of the skull. Deformation at the rear of the skull is visible at about Z330 although it is not apparent during the backward head-snap.

Some Old Friends? Conspiracy by Anthony Summers mentions at length the activities of two men, John Martino and Eduardo Perez. A footnote refers readers to Soldier of Fortune Spring 1976. This magazine features several clear photos of both men who were at the time (June 1963) engaged in anti-Castro activities. The relevance of these pictures becomes clear when they are compared with photos taken in Dealey Plaza on the day of the assassination. A bogus FBI agent was photographed picking something up from the infield grass by Elm Street 10 minutes after the shooting. The resemblance between the "agent" and John Martino is uncanny. The resemblance between a Cuban mercenary and one of the "tramps" arrested in Dealey Plaza was mentioned in JFK.AF No.40. "Frenchy" is remarkably like Eduardo Perez. The short "tramp" was once mistakenly identified as Fred Lee Crisman. Actually, the resemblance between this "tramp" and William George Gaudet is disturbing. The third, tall, smiling, "tramp" has remained a mystery man over the years. The resemblance between him and Gerry Patrick Hemming is - yes, you've guessed it - uncanny!

For the record, my comparisons were made in as fair a manner as possible, taking measurements between facial features (and in the case of Gaudet and the "short" tramp, complete physical appearance). Similarities between noses, ears and hairlines (where possible) were also taken into account. The method used was re-photography, the negatives being used to trace drawings one over the other. The only comparison not made was, of course, height. In all other respects, in all four cases, the similarities are, for want of a better word, uncanny! John Martino had Mafia and CIA connections and was once quoted as saying of Oswald, "There was no way we could get to him. They had Ruby kill him," (Emphases added).

Post Script. When I made my "discovery" about TUM, I don't mind admitting that I felt like the "jerk of the year", as I have the greatest respect and admiration for Messrs. Sprague and Cutler. It may be that I am wrong, but whatever the outcome, the truth is what is of paramount importance. My one fear is that my research about TUM is found to be correct and the mass media (bless 'em!) will have a hey-day. On the other hand, all that publicity could be a blessing in disguise.

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#### BITS AND PIECES

To start with, my abject, humble apologies to those subscribers who have had to wait a bit longer than usual for delivery of double-issue Nos.41-42. This was due to some "local difficulties", but I'm sure you are all well aware of these over the past few weeks and months! It is hoped that publication will be on a more regular basis soon and due to a shortage of space this time we will have to put off until No.44 book news and reviews of Robert Blakey's account of the HSCA investigation, The Plot to kill the President, and some others. We also will have news of the new film documentary on the JFK killing, "The President must die", and OTHER TV/Film documentaries/projects!!

Thank you for your patience over the months as it HAS been a difficult time for newsletters. Despite the recession, inflation and the tightness of the money supply (to lapse into Government jargon!) how YOU can help is, IF THERE IS A TICK "✓" IN THE BOX BELOW, by sending your subscription which has expired with this issue AND IS NOW DUE. I would only ask for a six-issue renewal at this time to see how things go, so £2.00/British Isles or \$6.00/U.S.A. and overseas, sent sometime soon would indeed help to keep this particular project afloat. Best wishes and thanks!



*Harry Irwin.*