

TOUCHE, ROSS, BAILEY & SMART

80 PINE STREET
NEW YORK, 10005

May 31, 1967

Mr. Harold Weisberg
Hyattstown, Maryland

Dear Harold:

Thanks for your May 21 letter. I am sorry to hear about the publishing situation with Dell. Sounds like the same old story. I will be waiting for Whitewash III with baited breath.

I have a mixture of good and bad news for you. I finally obtained the Weigman film (for research only) and analyzed it. JFK's car shows just before the Overpass along with all of the cars clear back to Dig 2 (the car just in front of CAMERA CAR 1). This gives me the photographic timing link I have been looking for to establish times after Zapruder ends.

The bad news is that Weigman almost definitely establishes the man in the doorway as Lovelady. I cannot explain the shirt but the full face picture of him from Weigman's camera, just 75 feet away, leaves little doubt in my mind.

You may be right about Zapruder's camera speed. Fortunately, I have based all of my times on frame numbers which are all proportional to Zapruder. So if you are right, all I have to do is multiply all of my times by the ratio $18.3/24$. This makes most of my findings even more favorable and the Commission less accurate. If you are able to obtain definite confirmation of the 24 frames speed, please let me know.

Please do not ever worry about making corrections or inserting credits if you wish to use anything I send you. I have decided not to publish anything, so you are perfectly free to use anything I develop. Of course, some of what I have seen is restricted. The Weigman film, for example, I cannot use or give you the right to use for anything but research.

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Sometime I hope you can tell me about your New Orleans adventures. I realize that most of it must remain confidential. Someone told me you had finally contacted Col. Castorr. How did that come out?

Have you ever found a picture of Seymour? Or do you know where I could get one? I need it to compare with several faces I have now seen in various photos, especially Rickerby 1.

The man's name I gave you before for accounting help was Karney Brasfield, Touche, Ross, Bailey & Smart, 815 Connecticut Avenue, N.W., Washington, D.C. He is Partner in charge of our Washington office and covers Baltimore as well.

Regards,



Richard E. Sprague

RES/jnl

TOUCHE, ROSS, BAILEY & SMART

80 PINE STREET
NEW YORK, 10005

April 19, 1967

Mr. Harold Weisberg
Hyattstown, Maryland

Dear Harold:

I have been very busy of late but have finally gotten around to preparing a copy of the large chart I promised plus a short summary of my work to date. I enclose copies of both. I feel encouraged by the fact that my own congressman, Mr. Kupferman, has taken some action in the House.

How are Whitewash III, IV and V coming? My main efforts now are concentrated on the Hughes and Bell movies, the Cancellare TV footage, and Betzner photos. I think maybe Cancellare did not take the footage and that it was David Weigman of NBC. At any rate, I hope to get a look at it this week.

Hughes sequence #1 shows no one and no rifle in the sixth floor window up to six seconds before the first shot. Dillard's photo was taken no more than eight seconds after the last shot and shows no one and no rifle in the window. Furthermore, both Hughes and Dillard show the two stacks of cartons in exactly the same positions. I am looking for a photo taken during the shots, that is during the 21 seconds between Hughes and Dillard, showing no one and no rifle in the window. Maybe it will be Betzner. Maybe some new photographer standing near Houston and Main. I am betting there was never anyone in the window.

If you find one let me know.

Best regards,



Richard E. Sprague

RES/jnl

April 1, 1967

THE KENNEDY ASSASSINATION

WHAT THE PHOTOGRAPHS SHOW

RICHARD E. SPRAGUE

A. INTRODUCTION:

Ever since the twenty-six volumes of evidence were published by the Warren Commission on the assassination of President Kennedy, researchers in New York, Maryland, California, Pennsylvania and Texas have been analyzing the evidence in minute detail. Since that time in October 1964, a great amount of additional evidence has been placed in the assassination files in the National Archives.

Some of the researchers have attempted to find out whether a conspiracy existed purely through analysis of the photographic evidence. These include principally, Ray Marcus-Los Angeles, Harold Weisberg-Hyattstown, Md., Lillian Castellano-Los Angeles, David Lifton-Los Angeles and myself. The basic tenets with which this group have approached the situation is that photographs, when properly interpreted, do not lie.

If the collection of movie films (both professional and amateur), television tape recordings (some made from 16MM film), and still camera photos, taken at the time of the assassination, can all be obtained in their original form and properly analyzed, it is possible we will ascertain the truth about what happened on November 22, 1963. If there was more than one assassin these photographs may actually show, identify and trace the real assassins.

B. CONCLUSIONS AS OF APRIL 1, 1967:

In my analysis to date, which has utilized the work done by Ray Marcus, Harold Weisberg, Lillian Castellano and David Lifton, plus some of my own work, the following conclusions can be drawn with a reasonable degree of certainty.

1. The shots came from more than one direction
2. There were at least two, and probably three, assassins firing shots
3. The first shot was fired before Zapruder frame 202, most probably at frame 189. It is improbable that this shot came from the Depository sixth floor window. The large oak tree was

between the sixth floor Depository window and Kennedy at the time of the first shot. Also the Hughes' film shows no rifle in sixth floor Depository window and no person in sixth floor Depository window from approximately one minute prior to, and up to 6 seconds prior to the first shot.

4. The first shot was most probably fired from the grassy knoll from a position between the fence and the stone wall or from the Cupola. It most probably hit Kennedy in the throat.
5. The second shot most probably was fired at about frame 226 and hit Kennedy in the back. It could have been fired either from some part of the Depository building other than the sixth floor window, or the second floor window of the Dal Tex Bldg.
6. Another shot (either the third or fourth) hit Connally in the back at frame 237. This shot came from either the Depository Bldg. or the Dal Tex Bldg. It was not fired by the same man who fired the second shot, because two shots could not have been fired in $11/18$ of a second.
7. Another shot (either third or fourth) narrowly missed the car and hit the curb on the south side of Main Street. It was fired from the Dal Tex Bldg. at sometime between the first shot (frame 189) and the fifth shot (frame 313).
8. The last shot (fifth) was the fatal head shot. It was probably fired from behind the stone wall or from the Cupola at frame 313. The head motion violently backward indicates this. It is highly improbable that the fatal shot was fired from the Depository window because the Dillard photo taken within 8 seconds of the time of the shot, shows there was no person in the window.
9. The photographs currently available to researchers partially confirm the above conclusions. No definite photograph has been found showing the Dal Tex assassin. However, photographs definitely establish the fact that the first shot was probably not fired from the sixth floor window of the Depository Building because the oak tree was in the way.

The Dal Tex second floor window is the most likely source for the curb shot, indicated by plotting trajectories in two dimensions and partially supported by the Underwood photo taken from the curb.

10. Several photographs show possible or probable assassins on the grassy knoll, as follows:

11. Mary Moorman Photo: Shows possible faces of five men behind the concrete wall, the fence and the Cupola structure at the west end of the arcade. Man #1 is behind the fence. Man #2 is in the crook of the stone wall. Men #3 and 4 are either behind the fence or between the wall and the fence. Man #5 is framed in the lowest rectangular hole in the Cupola. The photograph also shows a possible puff of smoke at the end of the stone wall.

LIFE
HAD

12. The Martin film: A movie taken by John Martin, a portion of which was incorporated into the Dallas Cinema Associates' film titled "President Kennedy's Final Hour"; shows several things. It was taken beginning approximately 8 seconds after the fatal shot. Man #5 can be seen framed in the Cupola doorway and moving to the north side of the arcade.

Men #'s 2, 3, and 4 can be seen standing between wall and fence at the start of the film. After about a second or two, they begin running to the south and west along the fence and at the top of the grassy slope back towards the triple overpass. Man #2 has proceeded several feet back along the top of the slope by the end of the film approximately 4 to 5 seconds later. What appears to be a white puff of smoke, shows against the wall, puffing and growing, in the same position as in the Moorman photo.

13. Willis #5: A color slide taken by Phil Willis shows man #2 in the crook of the stone wall at the equivalent of Zapruder frame #202. This is 6 seconds prior to the fatal shot. The man is facing south, about 3 to 4 feet long from the position of the man's hands. The man is wearing a dark black cloak or coat.

no
4 sec.

14. The Nix film: A film taken by Orville Nix during the time of the fatal shot shows man #2 behind the wall. He is wearing a red shirt. He drops down behind the wall after the fatal shot and his head begins to reappear above the wall just before the sequence ends. A later sequence shows a man running along the fence at the top of the knoll toward the overpass.

The Nix film also shows man #5 in the Cupola doorway after the fatal shot.

15. Unidentified photographer: A black and white photo taken by an unidentified photographer and seen recently by Wes Wise KRLD-TV Dallas shows the black figure of a man behind the stone wall in the approximate position of man #2 in the Martin and Nix films. This photo was taken from the south side a few seconds after the fatal shot.

16. Mary Muchmore Film: Miss Muchmore's camera was aimed too low to show the men behind the wall or in the Cupola. However, the puff of smoke shows clearly in the same position as in the Moorman and Martin.
17. Zapruder Film: The Zapruder film supported by Willis #5 establishes the time of the first, second, third (or fourth) and fifth shots. An analysis of the film was made by David Lifton and Ray Marcus which places the time of the first shot at 189 by the motion of President Kennedy's right hand. The second shot is placed at 226 by analysis of the President's elbow and head motions; and the third shot timing at 237 is placed by analysis of Connally's head and shoulder motions.

The fatal shot can be determined at frame 313 to have come from the front by noting the President's head motion.

Willis #5 confirms frame 189 as the time of the first shot because the picture was snapped (in reaction to hearing the shot) at frame 202. Allowing for the time the sound of the shot took to reach Willis, plus his reaction time, the 189 time would be approximately correct.

C. THEORY:

While much more photographic evidence is available and needs to be analyzed to confirm the above evidence, nevertheless, the following hypothesis can be drawn from the existing photos.

Man #2 or man #5 probably fired the fatal shot. Man #2 could have produced a diversionary puff of smoke and explosion using a firecracker or something equivalent. Men #3 and 4 were stationed between 2 and 5 and began running with man #2 along the fence toward the overpass. Several people saw at least one of them running, notably Jean Hill, S.M. Holland and a cameraman in the second camera car who snapped their picture.

Man #5 moved through the arcade to the north to get away. Men #2, 3 and 4 probably either jumped the fence under the trees at the top of the slope, or climbed the low section of the overpass where it joins the fence, or men #3 and 4 may have reversed direction and joined man #5 in the Cupola. (See Rickerly 1) Man #2 could have thrown the rifle over the fence to man #1 who was standing behind the fence at the time of the fatal shot. The rifle could have been stuffed into a car.

Man #5 could have put his rifle into a car at the other end of the arcade. The Dal Tex assassin probably exited down the back stairway and out the freight exit.

D. UNUSED PHOTOGRAPHS:

There were many photographs taken during the assassination which were never tracked down or analyzed by the Commission or the FBI. Some of them probably show the real assassins actually firing the shots, or in the case of the Dal Tex Building, show indications of the shots.

Other photos probably show exactly what each assassin did and where he went after firing the shots. Enlargements may even make it possible to identify the assassins. Exhibit 1 on the next page lists all of the photos known to the author as of April 1, 1967. This chart lists objects or photographers which appear, or probably appear in each of the photos. The photos are divided into three categories: Still pictures, Movies, and TV or Newsreel footage. Efforts are continuing to locate all of the other photos listed and to view and analyze them.

E. CHARTS:

Three other types of charts will be prepared. Exhibits 2A & B will be a chart and map to show the time sequence of all photographs and movies; giving the time as either a Zapruder frame # or the time in seconds prior to frame 133 or subsequent to frame 486. (These are the first and last frames of Zapruder's film sequence.)

Exhibit 3 will show the location of each of the men 1-6 (plus any others which might, or who may develop) from the first time they appear in any photo to the last time they can be seen. The photos or movie frames showing these positions will be listed thus providing a trail for following photographically each of the potential assassins.

Exhibits 4A & B will be a chart and map showing the locations of the cars and buses in the motorcade at all times during their passage through Dealy Plaza.

F. MAP -- EXHIBIT 5:

It is difficult, if not impossible, to analyze the photographic evidence without use of an accurate map. The attached map, Exhibit 5, is a reduced version of the map prepared for the FBI and the Commission by Robert West, Dallas Co. Surveyor. On the attached version the scale is 1" = 20'. The position of all the photographers and their lines of sight have been placed on the map. Also, the postulated trajectory of the curb shot has been drawn, and can be seen to pass through the second floor window of the Dal Tex Building. The positions of men #1-5 and the puff of smoke as they appear in the photos of Moorman, Nix, Willis, Martin and others, are shown on the map.

6/2/67

Dear Dick,

Should that really be Lovelady in that shirt, then there is such a conspiracy on this evidence alone. Richter promised to lend me the appropriate print so I could examine, not use it. In several weeks he hasn't sent it.

I hope you will soon be in New Orleans. I have encouraged Garrison to ask you. If this happens, please phone me first.

There are other things for which I'd like to examine the Weigman film.

As soon as I can afford it, I'll give you the only kind of proof that there can still be of the speed of the Zap camera. I'm locating identical cameras for the establishment of it. Your interpretation is correct: the meaning is that all the times are 30% less favorable to the Commission.

help of -
I have long ago, once I decided not to file plagiarism suits, abandoned any proper credit for my own work as used by others. However, in my writing, I do want to credit what others have done that I have not done first. This was my point. I have already written that brief part of the current book.

I hope the time will come when you will decide to publish, if not on your own then as part of something else.

I have located but not been able to get - and do not expect to be able to get - several pictures of Seymour. However, if I can get copies of the pictures you refer to, I think I can show them to people who might be able to make identifications. In addition to the one you think may be Seymour, are there any other showing otherwise unidentified heavy-set men, Mexican looking, especially if they have beards?

As the enclosed shows, I'm asking Billings for the loan of Rickerby 1. If there are others I should have for this purpose, please ask him to lend those also. I will supply him with anything I learn, also you.

Hurriedly, many thanks,
ost

cc ltr to R B Billings, Life