

Add on Mark Crouch phone call yesterday, 10/2/91, from recollection- made no notes. *ML*

Retired Secret Service Agent Fox had bought the general store at Chestertown<sup>nd</sup> in the expectation that he and his wife ~~xxx~~ would operate it a half year, spend the other half in Florida, when it would be operated by the son of the man from whom they bought it. When in Florida they got a phone call from the oil company with whom they dealt telling them that they owed \$50,000. Shocked, they returned, to find the shelves bare and great debts it took them years to pay off.

Crouch corrected the story in the Wilmington papers to say that what Fox brought out was a sort of satchel in which he kept objects he prized. The Hitler will was in German, as was his license to Harry Eva Braun. Fox had 8x10 glossies. Crouch told me of other things I do not recall in it and that the autopsy pictures were black and whites only, the only ones Fox could develop. The color prints were made in his presence at the Navy's Annacostia photo lab., apparently <sup>developed</sup> printed first and later printed because they were positives, for projection.

Fox did say that SA Robert Bouck did tell him to make a set of prints for himself for historic purposes, which I still have trouble believing. Digression back:

I remember that Fox also had color pictures of the limo, apparently depicting the blood and damage. He also had a copy of a book on the renovating of the White House inscribed with thanks to Fox from Harry Truman. My recollection is that the thanks was not for taking the pictures used in that book.

Fox was explicit and angry in stating that Bouck told him to collect a bushel-basket of Secret Service autopsy materials, not only pictures, and taking them to the White House burn room and on these instructions burning them. I do not recall the criticism, direct or implied, that led to what Crouch described as an outburst. Crouch made notes that, among other things, he promised to send me. As we talked about this, it occurred to me that the date given 12/5/63, coincides with the completion of the FBI five-volume reported ordered by LBJ, CD 1, and that it is possible this destruction could have been to eliminate what could be inconsistent with that report. In this regard, I have always believed that the number of pictures taken during the autopsy and before it began that are supposed to be all of them is quite insufficient. (Maybe it was 12/7.)

Crouch says that Groden, with whom for some time he had a friendly relationship that no longer exists because of what he regards as Groden's dishonesties and breaking of agreements, somehow managed to get copies of the color pictures of the autopsy made available to HSCA, whose photo expert he was. *Stole copies from HSCA.*

Crouch was close to Lifton for years but their relationship <sup>N</sup>changed earlier this year over Lifton's behavior and excesses and also breaking of his word. He says that Lifton made a quarter of a million on the hardback of Best Evidence and foolishly lost every penny of it in the stock market. Say Lifton had to go to work, I think answering the phone

someplace in UCLA, which he has represented publicly as a different kind of employment there, and lived on thousands he got from his family and by misuse of his credit card.

Lifton told him he has a coming NBC-TV special on the "real" Oswald, the man who longed to be a writer. Lifton represented this as a big secret. When Crouch told him <sup>this</sup> is in the reprint of Dallas newspaper clippings of the time of the assassination, Lifton told him that was in a different sense and does not diminish the secret nature of what he got from Marine.

He is now thoroughly disgusted with Lifton in every way, personal and professional and particularly with his often-voiced claim to have brought everything that is known to light when except for his untenable theory, he brought nothing factual to light.

He has a new book coming out and knowing that <sup>BBS</sup> last year was going to show the Dallas doctors in open disagreement with Lifton's representations he shifted his self-defense. Of this I recall Lifton's new story about how the <sup>allegedly</sup> corpse was hidden <sup>in</sup> an AF1: by taking floor boards up! Crouch has a friend who retired from a career with Boeing. In telling him this story that authentic expert on the plane laughed and said it would have been impossible. One reason I recall is that it would have destroyed the plane's ~~staxx~~ structural integrity.

Crouch is not certain that this book will ever appear. He said he thinks it will not.

One of Crouch's problems with Groden comes from Groden's sale of autopsy pictures, including copies of Crouch's, even to comic books! When Crouch confronted him on this Robert said they had an agreement to share such proceeds 50-50. When Crouch told him this wasn't so (Crouch never having sold them) Robert then said that he had intended giving Crouch half. I think but am not now certain that Crouch said that Robert was on Lifton's payroll, so to speak, when he was an Livingstone's.

When Crouch heard that Oliver Stone was going to use these pictures (Groden was an obvious source and Lifton could have been) he wrote Stone about it. Rusconi phoned him. Crouch's concern is that as Robert had ~~done~~, in crediting <sup>only</sup> Crouch, he was being credited with what Robert had stolen, the color pictures. He may also have had other concerns. In any event he agree for their use by Stone with limitations on how they would be used- only doctors examining them. (How foolish to trust Stone on this!) In return he accepted the disgracefully cheap offer of \$1,000.

Lifton had planned to be in on the Stone movie from the first, considering himself indispensable on the subject matter, which, of course, he owned! Owned to the point he had a lawyer friend write Stone a letter Crouch has seen in which he told Stone that Stone could not use anything on the autopsy without violating Lifton's copyright! Crouch says it was an incredibly stupid, unlaywerly letter. When Lifton got nowhere with Stone he said he (alone) would ruin Stone and block the appearance of the movie. He said he'd get a copy of the script and distribute it widely. (I've heard that he did do this, without any impact at all.) He says that Lifton was or still is working on a screenplay of Best Evidence.

While he did not use the word "crazy" in the medical sense to describe Lifton, he came close in reporting that Lifton had to have medical, perhaps institutionalized, psychiatric care at least once during the time he was close to him. That began with the appearance of Best Evidence in hardback, a decade ago. In his account, although he again did not use the word, he describes Lifton as usually if not always irrational, if not always often centering around his ego and self-concept and his own evaluation of his work.

He found that Lifton lies and finds ways of exerting improper pressure. An example of the latter is his blackmailing a policeman he knew was helping another and a competitive writer by using some police facilities for this. When he demanded that this policeman work for him and supply him with copies of the work he did for this other writer and get and provide him with copies of the other writers interviews and memos and the policeman was unwilling to, Lifton coerced him by telling him that he had a friend who was an assistant DA in that jurisdiction and he would report this policeman to him for misuse and unauthorized use of this police facilities. This policeman therefore did what Lifton demanded and in return did accept payment from Lifton. One of the items this policeman stole was a transcript of an interview with Paul O'Connor, a circusman involved in the autopsy <sup>and important in Lifton's Ruth Goldberg "solution,"</sup> and in it he admits that under Lifton's extreme pressures he lied. Lifton promptly sent a copy of that transcript to O'Connor who promptly complied to this other writer.

The first part to which this is an add is a letter I wrote an associate and friend of that policeman because it is apparent that he stole from me for Lifton. I avoid identifying him herein. What he stole is what I got from the Military District of Washington in response to my FOIA request which was for and only for the records it had disclosed to Lifton and my file copy of my analysis and commentary on the hardback edition of Best Evidence, the only copy of that memo I had. With regard to the first item, that policeman drew me a sketch showing where he had refiled the MDW files which he had borrowed to, allegedly, xerox at work to avoid that cost to me. His friend to whom I wrote came here and located that file. When I checked it it was restricted to only a second request, MDW records relating to the funeral. The copies of its records provided to Lifton were in the envelope in which they were mailed to me. Those records and the envelope are missing. What was returned was grossly misfiled. It all had been in my office Best Evidence file. It was refiled in unrelated FOIA records in the basement. This of course had the effect of hiding the thievery.

"Nobody else has ever looked at those items. "Nobody else has ever expressed any interest in them. When I permit the use of our copier for copying and when I was not even told that my memo on the Lifton book was of interest, it is apparent that stealing was the original intent. I had no reason to look at either after finishing my memo and didn't.

Lifton is Lifton, a real bastard. No scruples, principles, standbys of any kind and in all respects selfish and self-centered. He owns the subject, acts it and believes it.