

New Address: Rt. 8, Frederick, Md. 21701

5/6/68

Dear Steve,

Here are the two Lovelady pictures you want. The clear one is from the posed CBS footage shot in 1967. The man with his back to the camera is Bob Richter. Richter was one of the researchers on the four-part special. He could not find the stuff in the Archives even with my work for an index, so he asked me for it. I gave him permission to use it, with attribution but free when he thereafter wrote and asked, but CBS did not have the courage and they did not use this stuff. See also page 294 of PHOTOGRAPHIC WHITEWASH.

The second is from a movie suppressed by the Commission and the FBI, put together by a group of Dallas amateurs. They called themselves Dallas Cinema Associates. You can find the story under this name in the above book, which is indexed, including the addresses of the photographers. This footage was very badly exposed. However, the shirt is readily identifiable. There is a head in front of part of Lovelady's face.

Since talking to you a few minutes ago, something comes back to me that may make this easier for you. The only reason a print of this amateur footage was in the Commission's files, where it was suppressed, is because Wolper bought some of the rights and literally forced it on the government, which then did not dare destroy it. Instead, they buried it in 300 cubic feet of files and ignored it. If there is anybody who ~~out~~ to be able to get things from Wolper (Metromedia) it is Kane-Pyne (Metromedia).

I suggest on the CBS pictures that you write CBS and ask to buy a single frame of the sequence. Either they sell it to you at normal commercial rates or they do not answer or they refuse. One way you have it, the other you have another thing for the ~~the~~ story. CBS is part of the suppression. Then you say that Blahbleh magazine, which believes in property rights and respects them, and offered to pay a proper fee, also believes that hot news and important evidence in the murder of a President may not be suppressed. We therefore, without CBS' permission but in the national interest, here, for the first time anywhere print.....etc. I would ask the magazine to go farthur and write CBS and announce their intention. But I'm neither the owner nor the editor.

Too bad the way Farets and Pyne finked out and bent to whoever prodded them, for day after tomorrow on a Detroitx local TV program I'm going to air a half-dozen frames of the Zapruder film in a format Life cannot even object to, together with the proof that Life actually bought the right to suppress. I have this in sworn testimony I missed until I realized what Life was up to. In return, Zapruder, who posed as a public benefactor by giving the down payment of what he got to the policeman's widow, actually got \$500,000. Before the Commission began its work it knew that by then he had gotten \$200,000. I have this in one of their formerly top-secret files. I have Zapruder, under oath, saying Life bought the right to keep from showing the pictures, and my old friend Liebeler again failing to learn from Zapruder what he really had by then gotten and accepting what he had to know was false, the \$25,000 figure. This would have made Pyne a really sensational show,

for the frames I will use show that the President had to have been shot at a time when it was impossible for the shot to have come from that sixth-floor window and at an earlier time than the Commission says was possible. I'll also be airing this in Minneapolis next week, but I have no immediate plans for airing it anywhere else.

I aired the same thing in Washington April 15, the only other time, on a small UHF station, and there was not any complaint from Life. They cannot, because what I aired is officially in evidence. I aired the evidence. They have no more basis for complaint than if this had been presented as evidence in a court trial.

Frank
It should also make a very good magazine article, with short text, these pictures, pictures of documents, etc. Imagine! A half-million bucks for a picture for the right to have it suppressed! Despite the release of a few frames, this is what Life has done. The government never had the original to work from and both the government and Life misrepresent what the original shows. The kicker here is that in copying, the essence is automatically masked out, and the official copy in evidence is missing the crucial frames (WHITEWASH 206).

This may sound complicated, but it is simple and very comprehensible in airing with the pictures.

Sincerely,

Harold Weisberg