

12/17/71

Dear Harold,

Last night at about 11:00, when I was rather tired, who do I get a call from but David Lifton! He called my house and got my # here. I was really scared when he identified himself, since at the time I just wasn't ready to think out what to say, etc. He said he called because he really needs that Specter-Tink debate tape now, and can afford to pay for it.

He rather obviously tried to pump me for info, but I think I was unusually good at keeping my mouth closed--probably to the point of sounding incoherent and terribly unimpressive, although with him I could care less. He asked about my book and I said there was a chance of publication, but I wasn't sure. Apparently, he thought I dealt almost exclusively with the shooting, to which I responded: "Yes, that's pretty much what I deal with." He kept asking what I discussed, and I said I deal with the quest of LHO guilt. Nothing said on medical evidence.

He told me that he was just east, and that he stopped off for his first visit to Dallas, during which he spent all his time in futile and wasteful efforts--interviewing all the people standing along the curb on Elm, pumping them for info about the speed of the car, whether the car stopped, etc. He is apparently really excited about it, and asserted that everyone was sure the car stopped. He said that the Zap. film was probably doctored by the SS to eliminate this. He said that he had been able to arrange with some "representative" to have a 16 mm. improved copy of the original flown out there (under the guise that someone would buy it for a really high price) and that he and some expert took precise measurements which prove that what LIFE bought was not the original but an unfaithful optical copy.

He asked me exactly what I thought about Specter, if I felt he knew about everything in advance and was covering it up. I said that I could say only that what he did had the effect of a cover up. I refused to give him any info on my interview with Spect. He said that it surely must include that in my book and asked how I did. I said that I included only a little bit, but did not say ~~XXXX~~how I used it.

I think he got the message that I didn't want to talk to him, so he said good-bye after about 10 minutes. I was really unimpressed with him. He sounds "smart" but involved in great wastes of time, in things which we are so far beyond that nothing can be gained by his efforts. I wonder about him--especially where he gets his money. He asked me to contribute to a fund to buy the Shaneyfelt NO test, but I refused saying that was worthless to me. I also told him I'm not doing anything now except trying to get my book published.

I don't know what you'll make of this--but don't be ^{worried} ~~XXXXXX~~ so far as I'm concerned, because I'll have nothing more to do with him. I'll send him his tape, and that's that.

Best, *Harold*

Jag. 5. 1969

Obviously, Jaffe would fit the bill. The older critics, like Garrison, have families and professions that would make such an undertaking too risky.

So Garrison settles on Jaffe.

Now, you have to realize that anyone, and I mean anyone, who has knowledge of such an undertaking is a potential witness against Garrison in any court action instigated by Time/Life for doing such a thing. Therefore, such a thing would have to be handled between Garrison and Jaffe, only. Garrison lets Jaffe have the film; Jaffe is the courier. And to explain Jaffe's "trip to Europe", some sort of "cover story" is floated by Garrison for the benefit of other critics, like Weisberg, yourself, Salandria etc. who simply don't have to know about such an arrangement.

All information like this has a finite leak-time. If you want to keep it a secret, you just don't tell it. Swearing 8 people to silence is not the way to keep a secret. You just don't tell them, if their knowledge is not necessary.

And, I'm sure you realize, no one had to know what the hell was going on but Garrison and Jaffe. Both are in the same boat: each is liable if Time/Life finds out. So both have a common motive for keeping mum.

Ergo, Jaffe now departs to Europe, with a few insiders being given the "French Intelligence Agency" caper as a cover story. With him, Jaffe has a copy of the Zapruder film, THE COPY THAT LIFE GAVE GARRISON.

Jaffe now departs for Europe. Hereof course, the details get fuzzy. I don't know where he would go to do the job. I now where I'd go.

In 1965, when I first discovered "images-behind-the-wall" in the Moorman photo, I sent the material to Buchanan, not only for safe keeping, but for his opinion.

Here are excerpts from his correspondence to me at that time:

1) Buchanan's letter to me of May 29, 1965

"I have received your cablegram, and the next day the negative and print you sent to me were forwarded to me by The Express.

"As you suggest, I will have them examined by at least one person with enough professional experience to give an expert judgment as to the significance of what is found there... In this examination, I have access to the photographic service of some of the leading Paris papers. As you have requested, I will not release these photographs for publication at the present time, even in the event that an analysis confirms your first interpretation. For that reason, it would be more prudent if you would address your future correspondence to my home, and not to the Express. I ask you, in return for this protection, to advise me of your future findings, and to do this promptly.... While I can help you on the photographic evidence, and---if your own interpretation seems to carry weight---I can assure you that your findings will attract worldwide attention, I think you should also seek the assistance of other groups and individuals..."